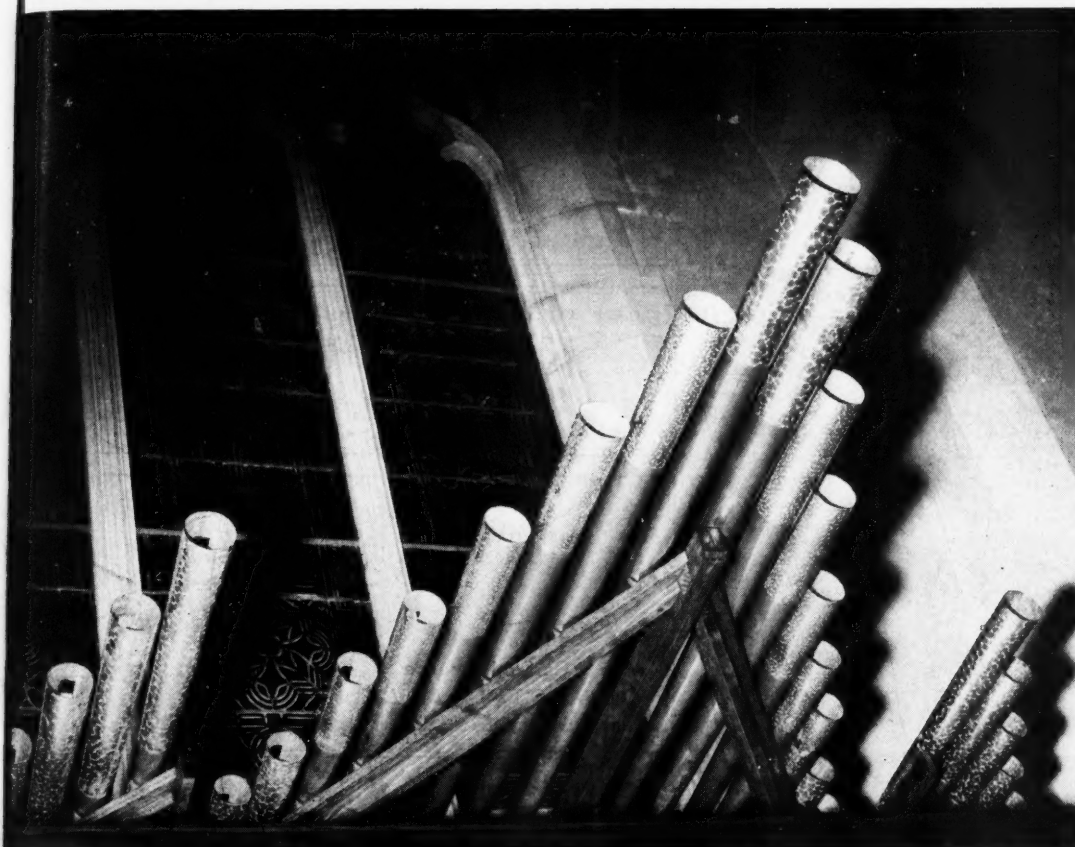


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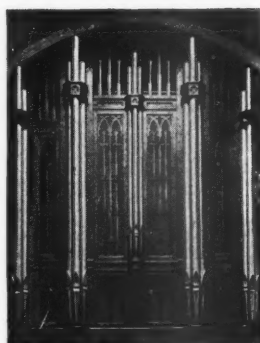
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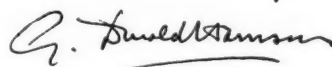
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REPERTOIRE AND REVIEWS

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Organ Music

A SUGGESTION

It is a physical impossibility for any reviewer, in the normal course of his work, to learn to play such a work as the Fantasia Contrappuntistica by Camil Van Hulse, in order to give a completely authoritative opinion or a completely adequate review. Since it costs publishers a lot of money to publish such a work, we believe it would be good business to spend a little more and provide a long-playing record of the work, as played by a competent organist of the composer's or the publisher's choosing, and send that recording to the various reviewers along with a printed copy of the score. Thus a reviewer could actually hear the music, adequately played, on a suitable organ; and he could compare the hearing with the score itself, and give his readers something of unique value in the resulting review. If a publisher guessed badly, he would lose by it—and that loss might be charged to the account of the editors and advisers who urged him to invest in its publication. If everybody guessed wisely, his profits would be all the greater and would cover the cost of the half-dozen recordings distributed. This suggestion comes from William A. Goldsworthy; T.A.O. thinks it's a splendid one.

Dom Paul Benoit—Retour de Procession, and Terra Tremuit et Quievit, 10p, md, J. Fischer & Bro. \$1.25, two pieces of church music under one cover, beautifully engraved, founded on Gregorian themes that are printed in full, with their texts, before each piece. Here is ideal preludial music, playing both together, and remembering that the object is totally religious, not at all musical; yet the organ is not apologizing or sneaking in by the back door; it's up front leading that congregation into the mood of the service to follow, and the dissonances—there are not too many—have their places too. Good music for good services and competent organists. Music like this should not be monopolized by the Catholic church; let's hereafter have English translations for the benefit of those who haven't kept up with their Latin and don't propose to go back to it now; the number of Protestant

churches needing just such organ music as this is increasing every year. Let's help the poor guys along.

Dr. Eric DeLamarter—Chapel in the Smokies, F, 3p, e, Witmark 75c, Oboe, Chimes, Strings—what more? Poet or plodder, workman or artist? It all depends on you. The stuff's here, but nothing in the world will make this music live without a fine sense of color, phrasing, and the poetic. Page 4, for example; at the top, is it empty? or do you feel what the Composer is driving at? Only our greatest colorists should play this for recital audiences. Not church music, recital. Tops, too. This, Miss Soosie, is music with vision. Don't be afraid of it; you can beat Dr. Pedalthumper all hollow with stuff like this if you let go and have complete faith in yourself. Don't have faith in those notes, though, or you're dished.

Mario Salvador—Scherzo, Gm, 8p, md, Witmark \$1.00. Music like this is past a reviewer's sphere; it would take a Farnam a couple of hours a day over several weeks before anyone would know the full possibilities, and even then the notes are only half the story; the other half is the registration, style, phrasing, speed, and a dozen other things to make you dizzy. But our guess is that here's a grand piece of recital music, written just to entertain recital audiences and make them like the organ. And heaven knows how this sober-sided organ world of ours needs that type of thing to banish the pre-Bach and contemporary horrors coming out of France today. Maybe this won't be moderately difficult; maybe it will be Difficult with a big D. It certainly looks worth it.

Camil Van Hulse—Fantasia Contrappuntistica sopra O Filii et Filiae, Am, 24p, d, Witmark \$2.50, and a title like that shouldn't happen even to a dog. A Gregorian tune prefaces the work; there are 10 movements. An interesting preface. The Composer seems to be saying this is an experiment on his part to see what he can do by mixing the ancient with the modern; but the world is still waiting for that sunrise when beauty once more shall shine over a musically-hungry world of humans. Certainly it hardly looks like the appealing music we learned to expect after hearing his "The Beatitudes." We hope some competent organist will play it some Sunday and invite T.A.O. to listen.

Camil Van Hulse—Ricercata Quasi Fantasia Sopra Bach, Bf, 11p, d, Witmark \$1.50. And here we have it. Music

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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says just what he thinks in a manner never lacking conviction

Dr. Eric DeLamarter—Chapel in the Smokies, 2p, Witmark 75c, and so far as I am concerned, this short easy bit of fluff could have stayed in the Chapel of the Smokies. However, played "gracefully allegretto" as the Composer suggests, it might bring down the house.

Margrethe Hokanson—Chorale Improvisation, 4p, Galaxy 75c, a rather charming little service prelude on the Bach air Jesu Priceless Treasure. Easy & effective on a small instrument, it will have many uses; by all means see this.

Camil Van Hulse—Fantasia Contrappuntistica O Filii et Filiae, 24p, Witmark \$2.50. To quote from the foreword, "This work represents an attempt at combining features of style and form crystallized in the time of Bach and his contemporaries with a harmonic texture of contemporary meaning." The four Interludes and the closing Toccata are treated freely, contrasting by harmonic color & dynamic schemes, affording an opportunity for brilliance in style and registration. The Prelude, Canon, and Fughetta are treated as in the time of Bach, with all restrictions and rules enforced. Needless to say, the work shows a master-craftsman who knows all the tricks of the trade and how to make them effective on the organ. The work certainly deserves the attention of every serious organist; many will find it practical service music; others will play it as a whole or in part for recital use; all can use the brilliant Toccata as a festival postlude.

Twelve Compositions for Organ & Bells—53p, Presser \$1.25, a book containing the numbers that won prizes in the Schulmerich competition for compositions for organ & bells. Since the pieces were written for this combination, it would be unfair to judge them as organ solos or recommend them as such. However, if you have the Schulmerich or any similar instrument, by all means get this book. All the numbers are interesting and should prove most effective. Robert Elmore's Speranza that won first prize is an excellent piece of writing, while Schreiber's Festive Prelude and Maitland's Poem run it very close. The book is one of the most reasonable in price I have seen for some time.

Peters Editions—It is a great joy to again be able to get the organ pieces in Peters edition. Many young organists who have come along during the past ten years are unfamiliar with the wealth of material contained therein; it is to be hoped they will make themselves acquainted with some of the more practical volumes at least. First there are two books of Reger's Op. 59 containing such pieces as Pastorale, Intermezzo, Toccata Dm, Kyrie Eleison, Benedictus, Melodia; none of these is really difficult, every one is worth playing again & again. Then there are two books for Op. 80—Canzonetta, Ave Maria (one of my favorites), Intermezzo, Toccata Am, Fugue. These are perhaps a little more difficult but are well worth the time spent on them. Of sterner stuff are the four Praeludien und Fugen, Op. 85. And then we have, for the recitalist, the great Fantasia & Fugue Dm, a really great work with a wonderful fugue. Last there is the Phantasie on Ein Feste Burg, to my mind one of the great pieces of organ

literature. To mention a few other volumes, there are two books containing the "organ" works of Liszt; two volumes of Buxtehude; a Krebs book containing five splendid numbers; an interesting volume of works by Lubeck, Frescobaldi, Scheidt, and so on. I hope you will investigate this beautiful edition and plan to own some of the volumes for your own library. There is music for everyone, much of it just plain practical service music, some of it recital music of the first quality.

General Service Music

*AW2—Bach-ar.Bampton—"Happy flocks do freely wander," G, 6p, me, Birchard 16c, text adapted from Psalm 23, as good for junior choir as for adults. The voices sing the sedate melody while the piano furnishes movement, vitality, and rhythm in the accompaniment. Music from Bach's "Birthday Cantata" 208. Any choir can be taught to do it nicely.

A8—Houston Bright—"Evening song of the Weary," Ef, 4p, u, me, Associated 15c, F.D.Hemans text, an anthem in close harmony, unaccompanied, for people who like rich harmonies, with a variety of vocal effects to put it over. Honestly musical, expressive, sane and wholesome, for any average choir. Somebody is growing intelligent; the Composer wants it unaccompanied, so no accompaniment is provided, not even for rehearsal. A step in the right direction.

*A8L—Crueger-ar.A.H.Johnson—"Ah dearest Jesus," Gm, 6p, u, me, J. Fischer & Bro. 16c, text from 1630. First sec-

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tion is the grand old hymn, plain & simple; then a baritone sings text and melody while the men hum a 4-part accompaniment, which later turns to full chorus singing the text against the baritone line. And the final sentences are for baritone (or unison men) against the whole 8-part chorus. It's all reverent, fervent, excellent church music, and not too difficult for any choir accustomed to doing 8-part work. Of course this last part is actually 9-part. A fine work for every service.

*AM5—Dett-ar.E.Knight—"I'll never turn back no more," F, 7p, u, me, J. Fischer & Bro. 20c, a Negro spiritual enlarged with texts from the hymnal and all that, especially suitable for the Lenten season, though good for any evening musicale. It has warmth, genuineness, fervor; nothing extravagant about it anywhere; just music to make a text mean more to all who hear it. This is one of the best and most practical this composer has done; all congregations will understand and feel its messages; all choirs will delight in preparing & presenting it because, after the work is done, it really means something.

*A—J.W.Franck-ar.W.E.Buszin—"We laud our God on high," C, 4p, me, Concordia 18c, an ancient hymn with everything fine in it, from smooth confident melody to independent movement in all the under parts; true, there isn't a single rest from start to finish, and that sort of plodding is likely to be worse than bad. But no matter what kind of a choir or church you have, better get an occasional piece like this and if anyone objects, tell them to go to the movies on Sunday hereafter. Choirs like to do things like this because they are genuine, not aimed at the low-level saps that infest our world today.

A—Robert Hall—"Gloria," D, 3p, me, Broadcast 15c, text for a festival occasion, though it's incidental rather than a main anthem. A grand shout of glory to open a festival service, and you can raise the roof with it. Middle section, quiet, short, is "Peace on earth, good will to men." Fine for every choir.

A6—Austin C. Lovelace—"Let this mind be in you," A, 8p, me, J. Fischer & Bro. 20c, Bible text. Here's a promising work that has so much good stuff in it that we think the Composer ought to be encouraged to go on from this point. True, he is thinking a little too much of harmony when he ought to think of movement, but he does so well when he is thinking of the movement of independent voices in their own counterpoint lines, that the anthem arrests attention. For example, when he is first introducing his voices on measure 8, he doesn't die into a dead stop but overlaps; yet on page 3 at the top he reaches that dead stop; it would have been better had he brought in his voices on the third measure here. Stop & Start is a fatal defect in almost any piece of music. This man knows how to avoid it, hope he does hereafter. That contralto solo on p.5 can be cured and the whole anthem exalted by having it done by all the basses in unison. It is musical, not dry as dust; the Composer did have an idea, a musical idea, and he had a good notion what to do with it too. Not a world-beater but a splendid anthem for all choirs and all services.

A—H. A. Schimmerling—"The royal banners forward fly," Gm, 4p, u, e, Broadcast 16c, ancient text, and don't be suspicious of Mr. Schimmerling here; true, it's the almost hopeless minor key—hopeless for contemporary writers—but it is perfectly sane and forceful music. Note how he uses a contrapuntal style to dodge that deadly "me too" of the harmony or hymntune style that kills so much writing for chorus. Good for any choir, any service. The kind of music that will Raise the Standards without making the congregation wish both organist & choir were in the cemetery.

A—William T. Timmings—"Come down O Love Divine," D, 5p, me, Elkan-Vogel 18c, ancient text, a serious anthem, first and last sections in block harmony, the middle relieved by a bit of contrapuntal life. For solemn occasions.

A—William T. Timmings—"God of grace and God of

glory," G, 6p, me, Elkan-Vogel 18c, H.E.Fosdick text, a solid anthem in block harmonies with brief solo relief on page 5; the freedom of measure-values adds flavor and gives a skilled organist something to work on. The inspiration here seems to be in the text rather than the music; while not difficult, perhaps it had better be confined to our expert choirs, for they'll know how to go on with it without waiting for musical beauties that aren't there. For them it will be fine.

ON POLITICAL MEDICINE

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Electrotone Music

Possibly a word of warning again. It is hardly possible that any composer, publisher, or arranger could expect these pages to praise any of the electrotone things here presented. But the cheapness of much of it should be a warning. Arrangers and those who figure out trigger-settings for this electrotone stuff seem to be prospering, at least financially; how about their integrity? The publishers put a lot of money into this stuff, and their only interest is in getting money out of it. But it seems doubtful if the arrangers and triggerers are doing anything beyond trying to get the money as quickly and for as little labor as possible. And no matter how much they may frown on the Hammond, they owe it to their employers to do a conscientious job of it if they undertake it at all. Of the hopeless childishness of much of this stuff, nothing need be said; children have their rights to musical enjoyment just as much as Dr. Pedalthumper has. If a little ditty makes lovely music, even if but very simple, these pages will say so; fact is, the profound scholarly stuff is about as appealing as a flint axe from the Neanderthal age. And a tip: Triggerers & arrangers are aiming too wide of the mark; study the electrotone, even the better instruments not needing triggerers, and use what the instruments can do best. What we have had so far is mostly what the electrotone does poorest. There's no need for that; electrotones can make some lovely music but they must be used intelligently. They certainly are not so being used yet; they in turn are missing the mark because they persist so feverishly in trying to be or imitate an organ. Let them be themselves, imitate nothing; they're good enough to stand on their own feet. And now to the reviews, remembering that most of these things are condescending to an imitation when they should be rising to a new possibility.

Rosseter G. Cole—Andante Religioso, G, 2p, e, Remick 50c, a pleasant piece of organ music edited here for the Hammond electrotone; good for any church service.

*Corelli-ar.R.A.Davis—Praeludium, F, 2p, e, Schuberth 50c, a quiet melody from the past centuries, good for any place in the service from prelude to postlude. To be able to play a classic bit like this takes some of the sting off when the organist has only a Hammond to work with.

Dr. Roland Diggle—Jour de Noces, D, 3p, e, Remick 50c, one of the most attractive little tunes Dr. Diggle has given us, and it has a helpful accompaniment too; this one is subtitled Wedding Day and it would make an excellent piece for that purpose. Good for organ as well as electrotone.

Dr. Roland Diggle—A Morning Benediction, E, 4p, e, Schuberth 50c, a lovely harmony piece tacked under a melody with everything anyone could want, to make a beautiful piece of music for church or recital. As readers all know, it is only the Hammond electrotone that is so far removed from anything similar to an organ that special trigger-settings seem to be necessary for the type of person playing such instruments in public, but this piece of honest music will lend itself even better to any of the other electrotones on the market today, and best of all to an organ. It's all music and a yard wide. You must have an inspiration before you can start to write a thing like this; then if you have experience & technic, plus a bit of genius to stop you from ruining it, you can turn out a gem, just as Dr. Diggle has done.

*Gounod-ar.N.L.Norden—Vision de Jeann d'Arc, A, 3p, e, Schuberth 60c, a melody piece of the kind well suited to the Hammond electrotone.

*Gruber-ar.H.R.Thatcher—Silent Night, C, 5p, me, Carl Fischer 60c, an 'organ fantasy' on the old tune, done in a way to please every Hammond advocate and make the good people in church remember that after all they are in church.

H. P. Hopkins—Joyous Morning Song, D, 4p, me, Schuberth 60c, an attractive piece of entertaining music for any normal purpose; the melody in the middle section is particularly genuine.

*F. Lecocq-ar.N.L.Norden—Prelude, E, 4p, me, Schuberth 60c, a smooth-flowing piece for prelude or postlude.

Douglas MacLean—Christmas Postlude, Ef, 4p, e, Witmark 50c, a piece for the smallest communities where hymn-tunes are still the most enjoyable things to hear; this one uses "Joy to the world."

Douglas MacLean—Christmas Prelude, Af, 3p, e, Witmark 50c, more pieces written for the smallest communities; "Hark the herald angels" is the tune this time.

John W. Thompson—Adoration, F, 4p, e, Remick 50c, a fluent piece of writing quite creditable for the instrument for which it is here published.

*Wagner-ar.G.Alphenaar—Lohengrin Bridal March, Bf, 4p, e, Edward B. Marks Co. 60c.

Robert W. Wilkes—Trust in the Lord, Df, 4p, e, Schuberth 60c, here's a good piece of music, good enough for the organ, but with a misleading title; ought to be Rhapsody, or Vision, or Aspiration, or some such. It's written partly like a melody piece, but let the melody, for the most part, melt into the thing as a whole, and it seems to you you'll have a grand musical expression worth using in church at any time—let's call it Vision or Aspiration, unless you can think of a better. Electrotone? This is much too good for it.

Cathedral Echoes, Vol. 1, for the Hammond electrotone, trigger-settings by Wm. Stickles, 25 pages, 12 pieces, Edwin H. Morris 75c. All very simple, tuneful, direct, easy music for the simplest of tastes, evidently without any padding; every piece seems to have simple musical values of the kind our village congregations still want.

Belwin Albums, Vols. 2, 3, compiled etc. by E. R. Larson, Belwin \$1.50 each. Close to 70 pages in each, with some 20 pieces in each. Here again we turn the clock back and

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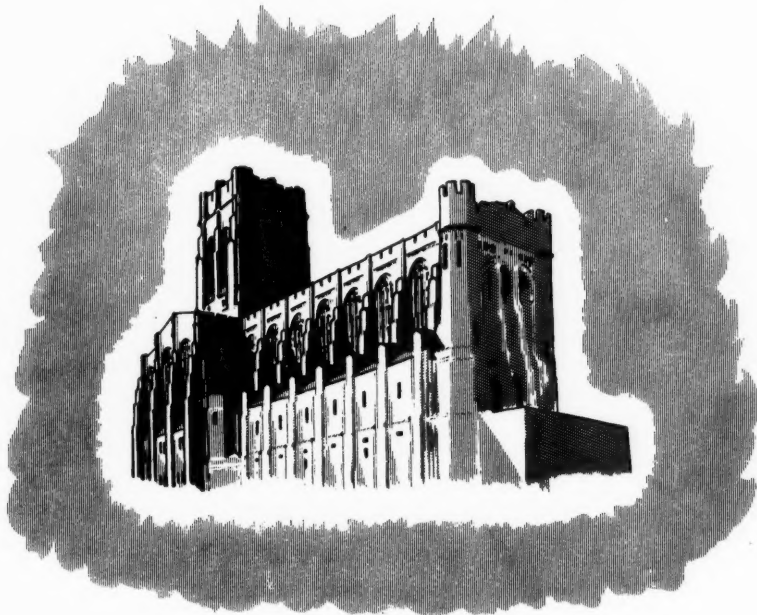
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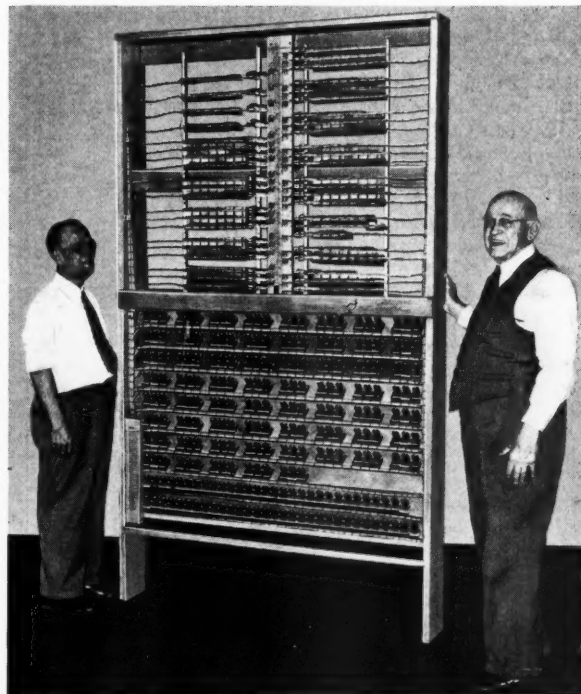


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begin all over again with the simplest kind of music for beginners, it would seem from a look at Vol. 2; Vol. 3 has considerably better material in it. But all this is for the Hammond electrotone player, though Vol. 3 does introduce snatches from some worthy organ works. The electrotone-player is probably not overburdened with salary, so these various inexpensive collections will do him much good.

Wedding Music, 62 pages, 13 pieces, G. Schirmer \$1.25. Contents include such juicy bits as The Joys of Love, Come Where My Love Lies Dreaming, Will You Remember, Oh Promise Me, and some of the good ones too.

HAMMOND ELECTROTONE COURSE

Three instruction books by Arthur Wildman

9x12, 32 pages each, paper-bound, Belwin \$1.00 for each book. It says "for students with no previous musical training and for students with elementary keyboard and music-reading facility," and that's about what it is. It's up to date, dealing also with the latest model electrotone where there is no pedalboard but where twelve rods stick out for the foot to push down in place of keys. Music-fans owning an electro-tone for their own pleasure, which is the chief field of the Hammond invention, do not want to take a course in music; they merely want to know how to play the darned thing. This book goes right to the point and, we think, will be worth a lot of money to such readers. It will even help organists who have to play Hammond electrotones in churches too poor—financially, morally, spiritually, or musically—to buy an organ. Mr. Wildman begins with an exposition of the Hammond electrotone and shows what each gadget is for, what its makers optimistically hope it will produce by way of tone; and then he gives pieces of music with full details as to how to play them on the Hammond electrotone. In all, it's a splendid instruction book for Hammond players, especially those approaching the instrument with nothing behind them but the ability to play the piano.

MOUNT HOLYOKE GLEE-CLUB RECORDING

Columbia Album and 1.p. Disk give Eleven Christmas Carols

Having noted a continuous growth in the superb singing of the girls of Mt. Holyoke College Glee-Club under the direction of Ruth Douglass, these pages now note the contents of an album of recordings, presumably the first, made by Miss Douglass and her girls.

"Sing we Noel," 16th cent. French, ar.Davis, ssa.

"In dulci Jubilo," German, ar.Timothy

"Yuletide is here," Swedish, ar.Davis

"Holy Day Holly," Cornish, ar.Lefebvre

"Wake nightingale," Franconian, ar.Tillinghast (ms.), ssa.

"Touro-Louro-Louro," Burgundian, ar.L.P.B., ssaa.

"O'er her Child," Breton, ar.Tillinghast (ms.), ssa.

"Jacques come here," French (New Haven Carol Society)

"Carol of the Birds," French, ar.Malin

"Carol of the Nuns of St. Mary," English, ar.Scott

"Patapan," Burgundian, ar.Davis

Publishers: E. C. Schirmer, 1, 6, 11; Stainer & Bell, 2, 10; Galaxy, 3, 4, 9; manuscript, 5, 7; New Haven Carol Society, 8. The album is Columbia 856, \$3.95, three 12" disks; or Columbia 1.p. single disk ML-4231, \$4.85. In their Town Hall concerts, the girls sing exclusively for whatever musical beauty they can give the audience; in making a recording, it is barely possible that the recording engineers & technic impose additional aims. If these recordings do not live up to the achievements of the girls as reported in these pages, the blame must rest with the recording engineers. We know they often ruin organ recordings; possibly they ruin glee-club recordings too. T.A.O. will report on that when its 1.p. disk arrives and has been heard.

A GOOD CREED

"Fight what is wrong; do what is good; believe what is true."—The Rev. Francis R. Godolphin.

FOR THAT SUNDAY CHURCH RECITAL

Here's something other organists and churches may find useful; we've slightly revised the content of the lines, and the punctuation, but not the words. It was used by Dr. C. Harold Einecke at the top of his "Hour of Organ Music" on a Sunday afternoon in his First Presbyterian, Santa Ana, Calif., Dr. O. Scott McFarland minister.

"How many of us ever stop to think of music

As a wondrous magic link with God,

Taking sometimes the place of prayer

When words have failed us 'neath the weight of care—

Music that knows no country, race, or creed,

But gives to each according to his need?"

RECITALS—STILL STUPID

An organist bears another and gets thoroughly bored

"I traveled miles to hear the program and was frankly most disappointed. The program was the stiffest thing I ever had to sit through. Some few good things, but mostly modern French. How in heaven's name can you get people to come to an organ recital and enjoy it when they have to sit through a program like that? Not a light soft sweet nothing on the whole program. There were several French things besides those I've mentioned, but I can't remember what they were; they made no impression anyway.

"I have a friend, a young college student who listens to all the symphonies on the air and has a general good appreciation of good music; he went to sleep. There were not even any program-notes to help out the uninitiated. I'm a firm believer in well-written program-notes."

GOOD FOR TOMBSTONE INDUSTRY

"But it does seem that the additional tombstones in the British cemeteries—72,125 more than in the year before the National Health Program went into effect—are grim signposts on which we can read: 'Never take this road for a National Health Program.'—Harold E. Stassen, president of University of Pennsylvania, in Reader's Digest, January 1950.



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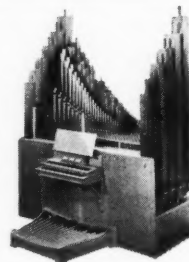
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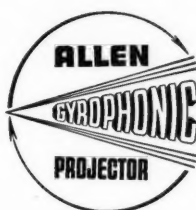


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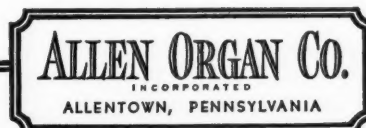
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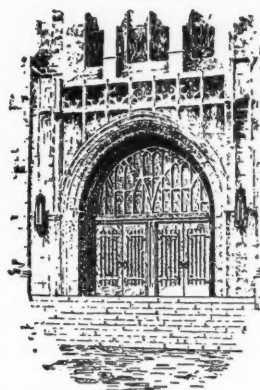
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

- *—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form.
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4+—Partly 4-part plus, etc.
- Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday. T—Thanksgiving.
- L—Lent.

After Title:

- c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s, a, t, b, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
- o, u—Organ accompaniment, or un-accompanied.
- e, d, m, v—Easy, difficult, moderately, very.
- 3p—3 pages, etc.
- 3p—3-part writing, etc.
- Af, Bm, Cs—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *Photograph.
- m—Marriage.
- n—Nativity.
- o—Obituary.
- p—Position change.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

*Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo.
- b—Bass solo.
- c—Chorus.
- d—Duet.
- h—Harp.
- j—Junior choir.
- m—Men's voices.
- off—Offertoire.
- o—Organ.
- p—Piano.
- Hyphenating denotes duets, etc.
- q—Quartet.
- r—Response.
- s—Soprano.
- t—Tenor.
- u—Unaccompanied.
- v—Violin.
- w—Women's voices.
- 3p—3 pages etc.
- 3p—3-part, etc.

Vol. 32

DECEMBER 1949

No. 12

EDITORIALS & ARTICLES

- Trompette-en-Chamade Cover-Plate 417
- Trompette-en-Chamade Frontispiece 436
- Let's Play Fair All Around Editorials 445

THE ORGAN

- Revive the Small Organ George Lee Hamrick 437
- Organbuilding for Amateurs R. N. L. Forman 444
- That New "Oldest" Organ Dr. Blanchard & Mr. Wirling 445
- Organs: Baltimore, St. Wenceslaus Wicks 443
- Beach Haven, Holy Innocents Moller 442
- Chicago, Salem Lutheran Kilgen 443
- Dallas, Gaston Avenue Baptist Wicks 440
- Kennett Square, duPont Estate Aeolian 455
- Kilgore, First Presbyterian Aeolian-Skinner m417, m436, ps441
- Los Angeles, First Congregational Alfred G. Kilgen ms442
- Pittsburgh, College for Women Moller 448
- Reading, St. John's Wicks cp449
- Salt Lake City, Auditorium Aeolian-Skinner m438
- South Dennis, Congregational Snetzler cps445
- Tewkesbury, Abbey Walker p431

CHURCH MUSIC

- Dean Dunham: Staccato Editorial 448
- "Larger Salary Elsewhere" Peter A. van Hagen 440
- New Year Prayer Dr. Chester B. Emerson 438
- Budget Example Service Selections 450
- Clarke, Robert R. Whipple, Henry 452

RECITALS & RECITALISTS

- "Leaves Us Coldly Indifferent" Alice E. Worrell 439
- Critiques: Guilman Organ School Musicales 451
- Mt. Holyoke Glee-Club Past Programs 451
- Oratorio Society 449

NOTES & REVIEWS

- American Composers: Orchestral 454
- Events-Forecast 458
- Inventions 429
- New Organs 457
- Obituaries 455
- Phonograph Recordings 428
- Practise Instrument by Estey 448
- Repertoire & Review, 420:
- Anthems 422
- Books 428
- Dr. Diggle's Column 422
- Electrotone Music 426
- Organ Music 420

PICTORIALLY

- Bombarde 32' Aeolian-Skinner m438
- Coupler Relay Reiser m427
- Trompette-en-Chamade Aeolian-Skinner m417, m436

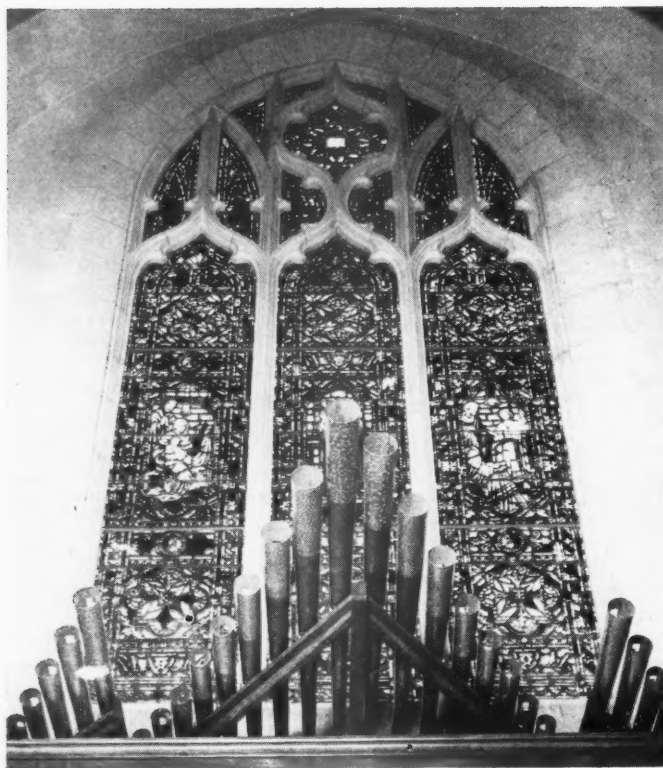
PERSONALS

- Arnold, Heinz 448
- Bach r434
- Beymer, Paul Allen p455
- Clark, Alden p455
- Clarke, Robert R. s450
- Craighead, David *442
- Daniel, Frank J. o455
- Douglass, Ruth r428, c446
- Dubois, Th. r434
- Ellsasser, Richard t458
- Fox, Kate Elizabeth *b453
- Fox, Virgil *447
- Greenfield, Alfred c449
- Heitmann, Fritz p423
- Hill, Frederick B. o455
- Huntington, Ronald M. p458
- Kingsbury, George O. o455
- Koussevitzky, Serge 454
- Kubelik, Rafael p456
- Lifshey, Oscar *454
- Martin, Perry A. o455
- Mitropoulos, Dimitri p456
- Mixsell, Dr. Raymond B. o455
- Mohr, Louis F. o455
- Moran, Thomas N. o455
- Mt. Holyoke Glee-Club r428, c446
- Nevin, George B. *456
- Nuttall, James H. *442, o455
- Poister, Arthur *457
- Reiser, W. H. *427
- Schimmerling, H. A. r456
- Schott's, B. Soehne 452
- Seashore, Dr. Carl E. o455
- Simpson, Kenneth R. *442
- Stanley, Walter P. o455
- Swinnen, Firmin *455
- Walter, Samuel *464
- Way, William E. o455
- Wheeler, Charles E. o455
- Whitacre, Arden p455
- Wildman, Arthur r428

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THAT TROMPETTE-EN-CHAMADE
 is laid horizontally from the front wall, a yard or two below the window, the
 rest of the organ being in chambers behind attractive pipework cases left
 and right of chancel, the choristers and console being in the middle
 of the whole thing, choristers out-staring the congregation.

THE AMERICAN ORGANIST

December 1949

Let's Revive Those Small Organs

By GEORGE LEE HAMRICK

An organist and representative for the Reuter Organ Company

MANY churches—and organists too—seem to harbor the delusion that an organ is too costly. If this were not so, substitutes would not be so popular.

It is true that the organbuilders have sought to remedy the situation by promoting an instrument containing a few registers and unifying them to form an impressive-looking stoplist, the cost of the usual couplers being spent for the relays and switches of the unit system. Quite often, in an effort to keep the cost down, no combons are used. Organs of this type require a special technic for playing, plus an intelligent sense of tonal balance that not every player possesses. The stoplist usually provides a fool-proof full ensemble on both manuals, but in most cases 16' manual tone is missing, save only for the Bourdon derivative which must always be too heavy for anything except full-organ.

We need to go back to fundamentals. After all, most organs, both large and small, follow certain principles that have established themselves as basic for both organbuilding and organplaying. Why should we discard or ignore them in even the smallest organs? Let us get down to the business of building organs as we have always done; the results will take care of themselves.

Let us try to establish the minimum requirements for an instrument worthy of the name Organ. We can do it with only four manual registers and an octave of Bourdon pipes. With them we will have the semblance of volume and variety, and it will be organ tone with never any suggestion of distortion; it will bear hearing at length without palling on the ear.

A Diapason will naturally become the principal register—and it is here we will make or break this organ. Rather than using a register of large scale, voiced to the limit of power in an effort to simulate a large organ, we should use a medium-small scale to insure the full complement of upper-partials that will develop in the tone, and voice it with a full round tone of only medium power—something like the Swell Diapason of an average two-manual. Not having an Octave to reinforce the unison, we will have the full 73-note range of pipes so that when it is used with an octave coupler the effect will carry through the top note of the manual.

For the two medium-soft registers we will need both representative flute and string tone. The flute might well be a Rohrfloete, made of metal save for the lower seven or eight pipes which could be made of wood in order to tie in with a 12-pipe octave of the Pedal Bourdon class. Being of metal, it will remain in tune with the rest of the organ much better, the tone is more refined and less cloying, and it will take an octave coupler more satisfactorily than the wood register. The Salicional as the string must have only enough upper-

One man's ideas of what he would want in a small organ of but four voices, with the additions he then would make if two thousand dollars more were made available for the project; and here also are his reasons for wanting the things he specifies.

harmonics in its voicing to give the tone its true characteristic. This register will be used long and often in an organ so small as this one; for this reason it should carry only its proportionate load in the ensemble. In volume it should exactly match that of the Rohrfloete.

The remaining register is to be about one-half the volume of the two medium-soft stops listed. There are several that might be used; Spitzfloete, Erzaehler, Viole d'Amour, Flauto Dolce—to name four; but we might as well follow tradition and list it as a Dulciana. It should be an Echo Diapason, with no suggestion of string tone. It needs to be loud enough to be heard throughout the room, for we cannot make it a whisper-stop when every pipe must contribute to the ensemble.

With this as a basis for the pipework of the organ, we will allot the Diapason and the Dulciana to the Great manual, the Salicional to the Swell. The Rohrfloete—and only the Rohrfloete—will be unified. On the Swell it will give us 16' (from tenor-C), 8', and 4' stops; on the Great, 8' and 4'. In the pedal it will fill out the 12-pipe Bourdon to 32-note compass, and also be an 8' Pedal stop.

Since the Rohrfloete is already equipped with unit action we may also have Swell stops at 2 2/3' and 2' at little extra cost. The 2 2/3' with the Salicional will form an interesting solo combination suggestive of an Orchestral Oboe, and the 2' will add a little sparkle to the full ensemble, as well as color with the other stops.

We will need the full complement of couplers: G-P-8-4, S-P; G-G-16-8-4, S-G-16-8-4; S-S-16-8-4.

Other accessories:

Combons 9: GP-3. SP-3. Tutti-3.

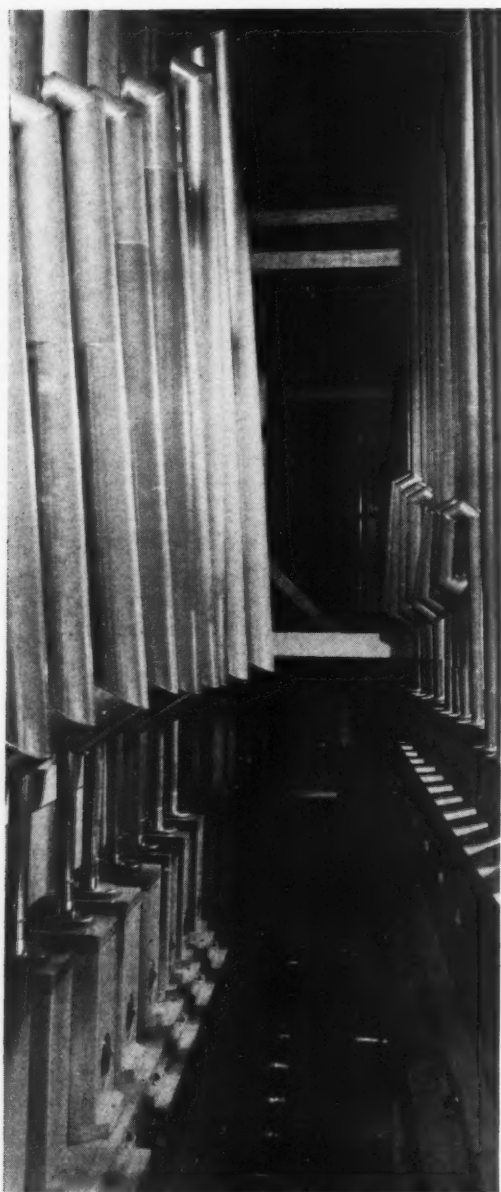
Crescendos 2: Pipework. Register.

Reversibles 1: G-P.

The entire organ is to be enclosed in one chamber behind swell-shutters and the Tremulant will affect all voices.

The cost? As in every other product we must consider dollars only in their relationship with what they buy. A bushel of potatoes costs a lot less than a bushel of diamonds. In an organ we are buying tone—mostly we are buying tone suitable for use with choirs and congregations in churches. These considerations are as important as a price quotation.

Now let's see how we could enlarge and improve this miniature organ.



DOWN THAT LONG LONG TRAIL
 winding somewhere for the weary serviceman who keeps the Aeolian-Skinner
 singing sweetly in Salk Lake City Auditorium; here we look down the
 Pedal chest between rows of the 32' Bombarde. The photograph
 proves in organs there's art to eye as well as ear.

First, add a Celeste to work with the Swell Salicional—and how that would warm up things. Since we already have the console, blower, reservoir, action, and all such, from now on the cost per addition will be much less than the cost-per-stop of the organ as it originally stood.

Next, let's put that Octave on the Great where it is vitally needed. It may cost about the same as the 8' Celeste but may also require a larger blowing plant which in itself adds a little—but not much—to the basic cost. But remember, we are buying something to lead our choirs and congregations in our churches. Does our church mean anything to us? Or is it only our pocket-book we are thinking about?

Third, the Swell needs a reed of some kind. An Oboe? A Fluegelhorn might be my choice because it would add more volume and still be a lovely solo voice. A small-scaled Trompette would add considerable vitality to the ensemble. Possibly these reeds might be more expensive than the flues

already suggested for addition. I would be specific in mentioning prices but T.A.O. forbids that, excepting only when provided by an organbuilder.

Fourth, we straighten out the Pedal. No single 16' stop can be loud enough and soft enough at the same time; it must be voiced to suit one or the other, or be a compromise and suit neither. Make that Bourdon (already included) a softer Gedeckt and then add a 32-pipe Pedal Bourdon—even if the cost does go higher than for any of the other additions already suggested. When we buy organs, are we thinking about our churches or our money?

Finally we suggest confining the unit flute to the Swell and adding a separate flute at 8' and 4' for the Great, possibly a Melodia or Concert Flute. With this change, we should then go on and make the Great a separate division and place it in its own chamber behind its own swell-shutters.

And so we have extended the organ—as well as its cost—much beyond our original plan. It merely shows that there is always just one more voice waiting to be added.

Getting back to the original stoplist, the idealist will look at it with tongue in cheek, but when the practical church organist gets it under his fingers—properly voiced and tone-finished—he forgets all about the limited number of ranks and is astonished at the music it makes in spite of its limitations.

Stoplist proposed by

GEORGE LEE HAMRICH

For the Smallest Churches

V-4. R-4. S-12. B-8. P-316.

Pedal		Swell	
16	(Bourdon)	16	(Bourdon tc)
8	(Bourdon)	8	Bourdon 97-16'
Great			Salicional 73m
8	Diapason 73m	4	(Bourdon)
	(Bourdon)	2 2/3	(Bourdon)
	Dulciana 73m	2	(Bourdon)
4	(Bourdon)		Tremulant

Accessories: Couplers 12, Crescendos 2, Combons 9, Reversibles 1, Fixed-Piston 1 giving a synthetic Oboe Horn 8' effect on the Swell, and 1/3 h.p. blower. The Tremulant affects all pipes.

To conform to T.A.O. standards the 97-pipe flute unit is listed as here; in reality the Pedal Bourdon would be of Pedal scale for the bottom octave, while the pipes on the manuals would be of Rohrflöte type.

A New Year's Prayer

By Chester Burge Emerson, D.D., Trinity Cathedral, Cleveland

Help us, O God, through all the coming year to be our best and do our best. Give us enough sunshine to make our hearts sing, only enough sorrow to fill our springs of sympathy. Give us work that we may earn our daily bread. Give us a little play lest our interests grow rigid. Open our eyes to Thy truth that is informing the events of our time. Keep us in step with the forward-looking souls of our generation. Make us mindful of all with whom we are making the journey of life. We ask for these gifts that we may make the most and best of this life which Thou hast so graciously given. In Christ's name, amen.

(T.A.O. passes this along to all forward-looking churches, and as a possible text for a New Year's anthem. The Episcopal prayerbook, fine as it is, contains nothing finer than this prayer by the very reverend Dean of Trinity Cathedral; it was printed on the Cathedral's Jan. 2, 1949, calendar.)

LATIN PRONUNCIATION

"H. William Hawke recommended to me A Grammar of Plainsong as a good authority, and this book gives Excelsis as ex-shell-sis, the c being soft because coming after x. This would contradict ex-chell-sis. And now the battle can be drawn."—Allen B. Callahan.

"It Leaves us Coldly Indifferent"

Says ALICE E. WORRELL

"But the music was all played superbly"

DEAR BOB: Hope you will believe that the music was all played superbly; this was the agreement of everybody. When you get old, you get awfully tough and feel entitled to opinions that are not popular. I never cared about being popular. Nor for society which is only society, nor for painted fingernails or plucked eyebrows.

It takes a lot of imagination to get us through the world happily and I hope you do not think I used it too freely on your recital. You see, I am always setting up sideshows to the main tent. So thank you for a lovely evening.

Dear T.A.O.: I often think what an awful grind it must be to get out a magazine every month. Being a retired organist is a trying job too. You never get used to sitting in the pews. The doings up front shrink in importance. Sunday comes, and you are not compelled to be there, so you think up some excuse.

But we must remember that the poor successor is up there on the bench trying to score 100% every Sunday—a difficult adventure in the Episcopal service. He goes through hairbreadth escapes just as we did in our heyday. He is not to blame if anything he does leaves us cold as an ice cube. Well, this is human nature, but it is bitter to know the world can wag along without us.

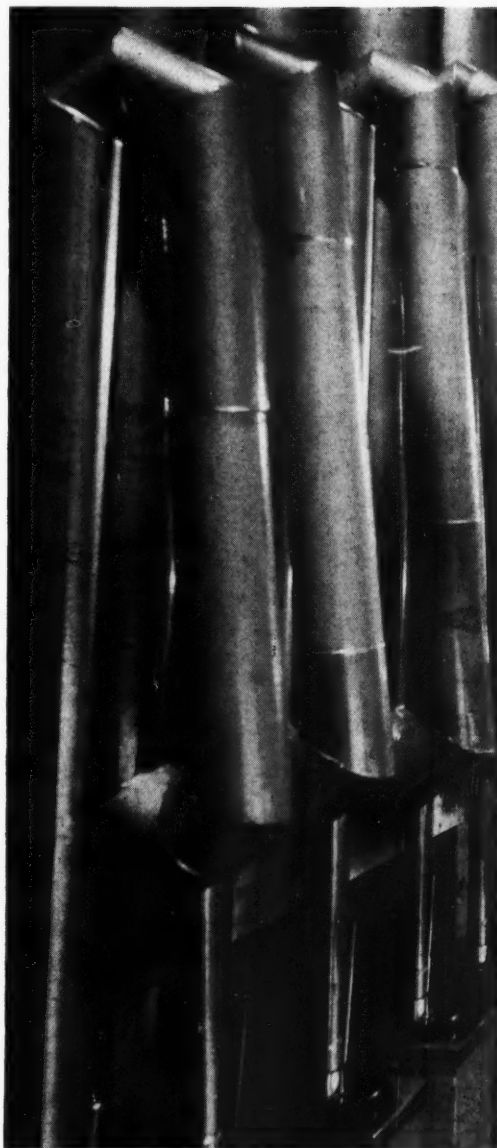
The pre-lude (not pre-lude) proceeded with the sober monotony of a Quaker meeting. It did not rise to towering heights, neither did it descend. We are in the midst of 1690, in New Jersey; on the Great Tree land fronting the Delaware. Here nature bursts a gallus in the setup. The Quakers discovered this. Their meeting disbands. The children move beyond the august dignity & presence of Papa and begin to seethe with pent-up energy. The Fugue is in minor but its motion is sprightly. Had it been in major they would scarcely have ventured into such a worldly performance. The great tree trunks shield them from view. Soon, too soon, some will grow up and find their names on the Church Roll—marked m.c.d.—married contrary to discipline. Papa disinherits them, they disappear forever from meeting, the Fugue ends. We return to Broadway and wait for the next.

Ricercare has the dull flavor of an empty church. Palestrina is improvising at his organ, perhaps trying to unravel the enigma of his own mind. The music flows on and a baritone voice, perhaps his own, sings a counter-melody to the harmonic foundation. Very lovely, very soothing.

Concerto. Handel can always be counted on to swallow the organ whole. On this occasion he is wholly adequate to himself. We are all grateful for the jolly fugue.

In Adagio one suspects m'sieu Vienne in a tryover of a new composition at the organ. The day was muggy and damp. Keys in the middle section stuck, then slowly rose. It played hob with the composition. "Confound it all" exclaimed M'sieu in French, and tried it again, noting the effect of the lagging dissonance. "Hot diggity" cried M'sieu, again in French, and his spirits began to perk up. He wove a beautiful incidental melody on the upper register where the keys were not sticking, and played this against a clutch of dissonant chords—and there he had something! Partly old, partly new!

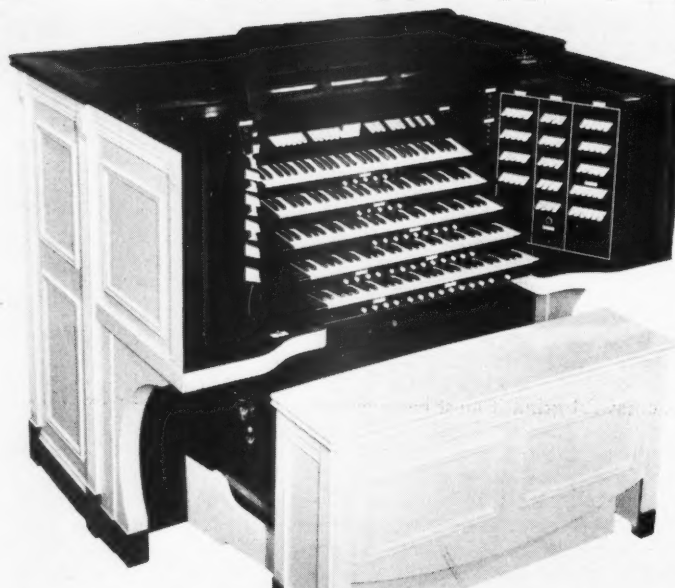
Gabriel Pierne starts us off in Scherzando in a high register with the sharp taste of a refined grind-organ. Perhaps Pierne encountered an organ-grinder and monkey on the bright streets of Paris and there got his inspiration. The lilting minor melody continues, as is only fitting; there is always something pathetic about the little captive, dancing at the end of a chain.



IT COULD BE A STILL
in the plant manufacturing your favorite hooch—if you ever touch the stuff—but it's a lot better 'n that; it's the artistic photographer's view of the bottom pipes of the 32' Bombarde of the Aeolian-Skinner recently built for Alexander Schreiner in Salt Lake.

We are glad to view again St. Francis leaning from his casement window, chatting with the swallows. Birds make merry even in a monastery garden. They are not overawed by its forbidding dullness. Perhaps they are mystified by the man trying to live the life of a marble image. The man finally sings to them—some half-forgotten melody of boyhood. Altogether a sweet and mystic picture.

Pietro Yon surprises us in his Finale by the sheer magnitude of his structure. He is determined to have something big. He throws on plenty of huge stones and mortar until he grows tired and so do we. He relaxes every so often with a strand of melody like a part of a broken necklace—no head, no definite end. The structure begins to reach magnificent proportions. At this point Bach or Mendy or Handel would have slung on a hodful of mud labelled Dominant Seventh and called it a day. But not Mr. Yon. Mr. Yon is not going to be anybody's copycat; he'll be hanged if he's going to decorate his Tower of Babel with that oldfashioned thing. So he overshoots



A FIVE-MANUAL TOPS THE LIST

In September a two-manual stop-tongue Wicks, in October a three-manual side-jamb stop-tongue Wicks, in November a four-manual side-jamb stopknob Wicks, and here a five-manual side-jamb stop-tongue Wicks now about completed for Gaston Avenue Baptist, Dallas, Texas.

the mark, touches off an explosion that settles his hash and ours. As an exhibition of ingenuity in contortions it was the ultimate. As something to enjoy with the ears, to cherish as we cherish the *Midsummer Night* or the music of Tchaikovsky, it leaves us coldly indifferent.

But the music was all played superbly.

"A LARGER SALARY SOMEWHERE ELSE"

So please, Honorable Wardens, fix that organ of mine

"P. A. von Hagen, Organist of Trinity Church, Boston, Respectfully informs the honorable Wardens of said Church that their Organ is much out of Repair and Tune. By a close Examination of it he found: That the greater part of the metal pipes are onsodered and stopped with a Stuff, which generally gathers on lead; the wooden ones onglud; the Trumpet Supporters are partly dislged, and the principal of the Reeds are eaten up by Verde-grease. The wooden pipes, as well as the metal ones must be voiced. The keys want to be regulated. The Cloth underneath of the Keys is eat by the moths. The pipes are missing. The great part of the Leather of the Bellows is cracked and must be new. The Conductors leak; the tops and bottoms of the leadders and Rollers are worn so much that they cause a Ruttling while playing; they also make the Keys stick fast. The touch has sunk an eighth of an Inch. The Levell-box is warpt.

"In short, there is no Article in the whole instrument, but wants more or less Repair. It is however a Common Case with an Organ which is getting old. The Reparation of it will cost by a moderate Calculation, about one hundred Dollars. The Organ might be greatly improved by an Addition of Pedals for to play the low Bass with the Feet, as it has an excellent Effect in slow Psalm Tunes. The cost of which would not exceed Thirty Dollars.

"He respectfully solicits that his Salary, which is now \$150., may be raised to \$200. per Annum.

"The motives of This Request are as follows:

"1st. Having a Prospect of a larger Salary somewhere else,
 "2nd. House Rent and Provisions being unusually high, and
 "3rd. Wishing to have the Instrument always in Tune, which ought to be examined every Saturday, and paying for Bellows blowing, he, in his opinion, ought in some regard to be compensated. He has worked and spendd his time several Days in Order to make the Organ playable for which he has not made any charge."

(This lament was reprinted by Dwight's Journal of Music, Oct. 13, 1860, p.232, crediting its original printing to the

Evening Transcript. Eliot I. Wirling, Lynn, Mass., discovered it in a thesis entitled *A History of the Building Techniques and Liturgical Uses of the Organ in the Churches of Boston*, by Parks who found it somewhere and quoted it. Mr. Wirling says it was written as partial fulfilment for M.A. degree in Boston University Graduate School, that it exists only in three typewritten copies, one in the Boston Athenaeum, another in the Boston Public Library, and the third presumably in Boston University.

(Peter Albrecht van Hagen—Baker's calls him van, not von—was born in Holland, came to America in 1774, was located first in Charleston, S.C., later in New York City, and moved to Boston in 1796. Mr. Wirling says he was organist of Trinity Church from 1801 to 1809.

(Mr. Wirling also says that "maybe printing this may pacify those who like myself play prima-donna instruments; it made me feel a bit better, so I don't mind half so much my frequent trips into the gizzards of my box-o-pipes to adjust an offending relay catwhisker." All right, feel better too? You should.)

"NEVER HEARD A MORE DREADFUL"

Another painful example

"I have just come from hearing the enclosed program. In 35 years I have never heard a more dreadful & deadly recital. Is it any wonder organ recitals are such a dismal flop? They have the technic and can play, but they are too dumb to plan a program to appeal to the average cultured layman." The program:

Karg-Elert, Three Chorale Improvisations
 Dupre, Chemin de Crois: Station 8
 Milhaud, Pastorale
 Ropartz, Introduction & Allegro
 Donovan, Two Choralpreludes
 Mulet, Byzantines: Nave
 Vierne, Son. 4, Romance; Son. 2, Choral.

The Reporter: A Mus.Doc. who has held his position in a large city for several decades and is still going strong. Everybody knows it, but T.A.O. warns again that often even a piece of good music is ruined by hopelessly colorless performance.

KILGORE, TEXAS*First Presbyterian*

Gift of Mrs. W. R. Crim & family
Aeolian-Skinner Organ Co.

Installed, Oct. 1949

Organist, Roy Perry

V-47. R-60. S-62. B-13. P-3764.

PEDAL: V-7. R-9. S-16.

32 (Bourdon)

16 Principal 32
Flute Ouverte 44
Bourdon 56

(Rohrgedeckt-S)
(Gamba-C)

8 Octave 32
(Flute Ouverte)
(Bourdon)

4 (Rohrgedeckt-S)

III Superoctave 32

16 Mixture 96

16 Trombone 73

(Bombarde-S)

8 (Trombone)

4 (Trombone)

GREAT: V-11. R-16. S-14.

Unenclosed

8 Principal 61

4 Octave 61

2 2/3 Twelfth 61

2 Fifteenth 61

IV Fourniture 244

III Cymbal 183

8 Trompette-en-Chamade 73

(Trombone-P)

4 (Trompette-en-Chamade)

Chimes 21

Enclosed

8 Flute h 61

4 Flute Couverte 61

8 English Horn 61

French Horn 61

SWELL: V-16. R-21. S-16.

8 Diapason 73

Rohrgedeckt 85-16'

Viola 73

V. Celeste 73

Dulcet 2r 134

4 Principal 73

Flute Triangulaire 73

2 2/3 Quint 61

2 Octavin 61

1 3/5 Tierce 61

V Plein-Jeu 305

16 Bombarde 73

8 Trompette 73

Hautbois 73

Vox Humana 73

4 Clairon 73

Tremulant

CHOIR: V-13. R-14. S-16.

8 Concert Flute 73

Rohrfloete 73

Spitzfloete 73

S. Celeste 61

Gamba 85-16'

G. Celeste 2r 134

4 Spitzprinzipal 73

Koppelfloete 73

2 2/3 Nasard 61

2 Blockfloete 61

1 3/5 Tierce 61

8 Cromorne 73

Oboe 73

(Trompette-en-Chamade-G)

(Trombone-P)

4 Celesta 49

Tremulant

COUPLERS 18:

Ped.: G. S-8-4. C-8-4.

Gt.: S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

Transfers 2: G-C. S-C.

Crescendos 4: G. S. C. Register.

Combos 31: P-6. G-6. S-6. C-6.

Tutti-7.

Reversibles 5: G-P. Great-Reeds.

Choir-Reeds. Full-Pedal. Full-Organ.

Cancels 2: Couplers. Tutti.

After a dozen years giving free advice on stoplists, Mr. Perry found that about the only way to make churches take his advice and save themselves from the innumerable follies most churches indulge in when undertaking an organbuilding project without the counsel of a competent builder or consultant, was to make them pay for it. Now he gives no free advice, makes the churches pay, and they value what they pay for; works well all around.

"For a reasonable fee I study their needs, make them a stoplist and furnish details when necessary, and supervise the finishing. It saves the organbuilder a lot of leg work in looking after such details as space-preparation, tone-openings, etc., as well as providing him the advantages of having someone who knows what the score is at the scene of activities.

"I gave my services to churches gratis until I discovered there is less wear &

tear in having them pay for same. People don't respect free advice much."

That Swell 4' Clairon is not an error; says Mr. Whiteford, "A French reed is a Clairon and an English reed is a Clarion. The shallots, resonators, tongues, and boots are different; so is, incidentally, the tone." Audsley's Dictionary does not support that view, but we see no reason why organbuilding should not progress beyond 1921 when Dr. Audsley wrote his Dictionary.

That 4' for the Choir Celesta is our own idea; we think the stoplist is in error (in spite of Mr. Perry's and Mr. Whiteford's protestations) in indicating it as 8' in the data supplied.

The organ was donated by Mrs. W. R. Crim and her family and built by Moller as a 3-33 in 1935; it was moved in 1939 to the new building. "It was quite outstanding as it was," says Mr. Perry, but the people who gave it, Mrs. Crim and her family, realized it could be even better, so they let me rebuild it to suit me." Nice?

The Trompette-en-Chamade is "tonally a spine-tingler. Voiced on 5" wind, shallots opened up plenty, tongues well curved; it yields a big intensely brilliant tone that holds its own in single notes against full-organ. When I use it with ensemble, on the Great, I find it better at only 4'; that way it makes a terrific climax without blotting out the rest of the organ—which it does at 8'."

"The Trumpet lies at a slight angle entirely independent of the rest of the organ," says Mr. Whiteford, "and the effect of carrying the melodies of hymn-



FIRST PRESBYTERIAN, KILGORE
Choir and congregation outstaring each other, organist facing choristers, his back to the clergymen's chairs, his organs left and right of choir, the horizontal Trompette-en-Chamade pointing at the congregation, the shadows visible on the wall just beneath the central window.

tunes on this in single notes over the full organ, is something that makes the sleepers awake and the sinners sin no more." And, he continues, "There is quite a trick to making a reed on low pressure lie on its side, inasmuch as the weight of the tongue itself creates a very interesting problem."

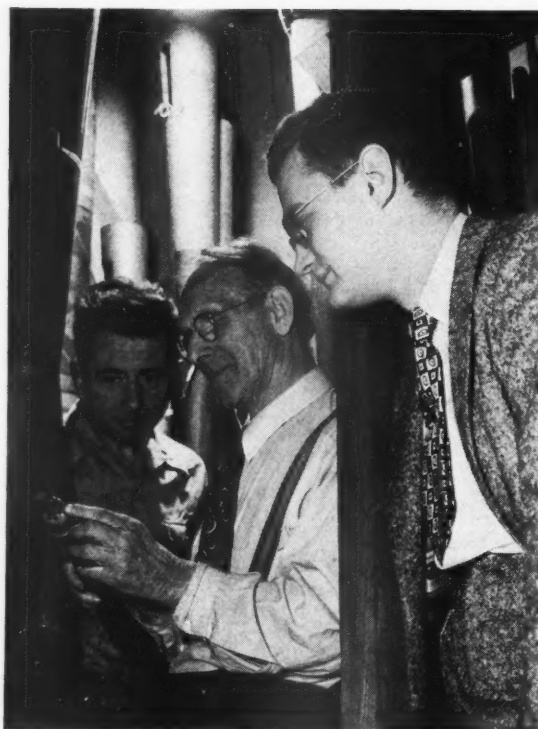
T.A.O. considers the hymntune-melody use the most important for the Trompette-en-Chamade and alone of itself makes it worth vastly more than it can cost. We believe there is one, possibly under a different name, in the Austin organ in the Chapel of the Intercession, New York City. Any readers know of others here?

Those Transfers are, for the benefit of new readers, simple coupler-like devices; the G-C Transfer, for example, makes the Great play from the Choir manual and the Choir from the Great manual. Because of the other normal couplers, both one-section and two-section, these Transfers are dynamite for builder as well as for player. As console gadgets for specific uses of the moment, they are all fine enough. But before you use a Transfer, take a good swift look at the position of every normal coupler in the whole organ—or you're due for a shock, your congregation for a surprise. Both are likely to be highly unpleasant.

Under Reversibles Mr. Perry lists Great-Reeds. That means you push a piston once and the reeds of the Great come on; push it a second time and they go off. Let's untangle some definitions. As a Reversible, its action has just been described. But if it were a Cancel, you'd push it once and if the Great reeds were drawn by hand, they'd be pushed in physically; if the Great reeds were not drawn, nothing would happen. If it were a Silencer, you'd push it once and, again if the Great reeds were drawn by hand or by Register-Crescendo, the tone would be silenced but the stop would remain on till the Silencer were given its second push.

Note that Mr. Perry splits his 16' Trombone between Pedal and manuals, but assigns the pipes to the Pedal; this means, since he is a careful worker, that the voice was designed for the Pedal Organ primarily, its uses on the Great and Choir being secondary.

LOS ANGELES, CALIF.
First Congregational Shatto Chapel
Built, Farrand & Votey 1895
Rebuilt, Murray M. Harris, 1903
Restored, Alfred G. Kilgen, 1949
Rededication recital, Dec. 9, 1949
Recitalist, David Craighead
*Marks 1903 Harris additions
V-35. R-36. S-38. B-2. P-2072.
PEDAL: V-4. R-4. S-6.
16 Diapason 30w



AN ALFRED G. KILGEN PROJECT
Left to right, Kenneth R. Simpson superintendent of the Alfred G. Kilgen organization, the late James H. Nuttall, David Craighead, inside the organ in Shatto Chapel of the First Congregational, Los Angeles, completely restored by the Alfred G. Kilgen Co.

Bourdon 42w
(Bourdon-S)
8 (Bourdon)
Violoncello 30m
16 Trombone 30*
GREAT: V-10. R-10. S-11.
Unenclosed
16 Diapason 61m
8 Diapason-1 61m*
Diapason-2 61m
4 Octave 61m
Enclosed with Choir
8 Doppelfloete 61w
Viola da Gamba 61t
4 Flauto Traverso 61w*
2 2/3 Quint 61m
2 Superoctave 61m
8 Trumpet 61r
Chimes 25
SWELL: V-14. R-15. S-14.
16 Bourdon 61w
8 Diapason 61m
Stopped Flute 61w
Salicional 61m
Viola Celeste 61m*
Aeoline 61m*
Voix Celeste 49m
4 Flute h 61m
Violina 61t*
2 Flageolet 61m
II Cornet 12-17 122m
8 Cornopean 61r
Oboe 61r
Vox Humana 61r
Tremulant
CHOIR: V-7. R-7. S-7.
8 Geigenprincipal 61m
Concert Flute 61w

Quintadena 61m*
Dolce 61m
4 Flute d'Amour 61w
2 Piccolo h 61m
8 Clarinet 61r
Tremulant
COUPLERS 21:
Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-4. S-16-8-4. C-16-8-4.
Sw.: S-16-4.
Ch.: S-16-8-4. C-16-4.
Crescendos 3: GC. S. Register.
Combons 23: P-3. G-5. S-6. C-4.
Tutti-5.
Reversibles 4: G-P. S-P. C-P. Full-Organ.
The current restoration by the Alfred G. Kilgen Organization included complete re-leathering, tuning-slides added to flues, leather removed from the Great Diapason-1, and all reeds re-tongued.

A Straight Organ
BEACH HAVEN, N.J.
Holy Innocents Church
M. P. Moller Inc.
Installed, March 1948
V-9. R-11. S-9. B-0. P-584.
PEDAL: V-3. R-3. S-3.
16 Sub-Bass 32
8 Spitzprinzipal 32
4 Koppelfloete 32
GREAT: V-3. R-5. S-3.
Enclosed
8 Spitzfloete 61
4 Principal 61
Nachthorn 61

SWELL: V-3, R-5, S-3.

8 Salicional 61

4 Rohrflöte 61

III Mixture 183

Tremulant

COUPLERS 13:

Ped.: G-8-4, S-8-4.

Gt.: G-16-8-4, S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 9: GP-3, SP-3, Tutti-3.

There is a duplicate console in the chapel. Here's a compact little organ for you; the Great should have been coupled to the Swell at 16-8-4, for the sake of quickly-secured solo effects. We hope the day is totally past when anyone would ever look to couplers to provide or ruin an ensemble; some of them do assist full-organ ensemble and are supplied for that purpose, but their supplementary color uses are equally important.

Expanded by Unification

BALTIMORE, MD.

St. Wenceslaus Catholic Church

Wicks Organ Co.

Installed, fall of 1949

V-12, R-12, S-30, B-18. P-871

PEDAL: V-1 R-1, S-9.

16 (Diapason-G)

Bourdon 44

(Lieblichgedeckt-S)

8 (Diapason-G)

(Bourdon)

(Lieblichgedeckt-S)

(Viole de Gambe-S)

4 (Melodia-G)

16 (Trumpet-S)

GREAT: V-5, R-5, S-9.

Enclosed

8 Diapason 73-16'

Melodia 73

Dulciana 85

4 Octave 61

(Melodia)

(Dulciana)

2 2/3 (Dulciana)

2 Fifteenth 61

(Dulciana)

Tremulant

SWELL: V-6, R-6, S-12.

16 Lieblichgedeckt 97

8 Diapason 73

(Lieblichgedeckt)

Viole de Gambe 73

Viole Celeste 61

Aeoline 73

4 (Lieblichgedeckt)

2 2/3 (Lieblichgedeckt)

2 (Lieblichgedeckt)

16 (Trumpet)

8 Trumpet 97-16'

4 (Trumpet)

Tremulant

COUPLERS 11:

Ped.: G. S.

Gt.: G-16-8-4, S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 15: P-5, G-5, S-5.

Reversibles 2: G-P. Full-Organ.

Cancels 4: P. G. S. Tutti.

Fixed Pistons 1: Synthetic Oboe effect at 8' on Swell.

Here we have 12 ranks and use them in 30 ways, not bad, is it? The Pedal with three 16's is grand and never mind the borrowing, though we'd be inclined to drop the 4' Melodia borrow in favor of the more defining 4' Dulciana or even the 4' Viole de Gambe. A G-S 16' coupler would expand the color possibilities of the Swell tremendously. Content of 12 voices is expanded in usefulness exactly 250% by the borrowings.



CONGREGATIONAL CHURCH, SOUTH DENNIS, MASS.

Photo by Eliot I. Wirling shows where they put things in the good old days when organs had cases worth seeing instead of being tucked away in the attic where none but the mice could see; this church would be a barren sight indeed were it not for the little organ-case.

THAT NEW "OLDEST" ORGAN

Detective work of Dr. H. D. Blanchard and Eliot I. Wirling

It began when Percy Chase Miller reported his suspicions, Sept. 1949 p.305. To bring the reader up to date:

It's the Congregational Church, South Dennis, Mass., established in 1817, burned soon thereafter, present edifice erected in 1835. It has an organ that was built, it is claimed, by Johann Snetzler in England in 1762; this organ was restored and electrified for the centennial in 1935, so the report said.

Dr. Blanchard turned to his library and unearthed an article by the late Andrew Freeman who in 1934 listed 91 known Snetzler organs, many of them still existing, some in their original form. Among them Mr. Freeman mentioned Snetzler's No. 34, in St. Michael's Episcopal, Charlestown, S.C., built in 1767. That would make it younger than the South Dennis. Dr. Blanchard then turned his attention to earning his daily bread, after furnishing T.A.O. these facts. Somebody should now investigate and report on the St.

Michael job.

Eliot I. Wirling went a-gadding some years ago and tumbled into the South Dennis Congregational, having with him his camera and his father with a strong right arm. The organ had not been electrified (with Orgblo, we presume) at that time, so Mr. Wirling must have been there earlier than he remembers or the newspapers had their date wrong. Anyway, friend father pumped while E. I. did some playing. "The tone of this instrument really deserves that overworked adjective Silvery, as it certainly was beautiful. Note the artistic pedalboard." Seeing T.A.O.'s September note, Mr. Wirling did the proper thing, reported to T.A.O., and sent his negatives. T.A.O. now does the proper thing, and thanks Mr. Miller, Dr. Blanchard, Mr. Wirling. It's nice to have readers like them.

The console photo shows six doorknobs on each side; Mr. Wirling's stoplist labels them:

Bellows Signal*	Principal Bass
Stopped Flute Treble	Dulciana
Twelfth	Stopped Flute Bass

Clarabella	Flute
Cornet	Treble Principal
Fifteenth	Open Diapason

*Says Mr. Wirling, "I include this 'stop' for it was important in those days." Unquestionably his father thought so when he finally pushed it in.

We don't want to be too sure about this, but our guess is, after studying the console photograph, that the manuals run from G to E, with the bottom G-sharp missing; it makes somewhat over four octaves. Without having the manuals to study, it might be difficult to decipher that pedalboard, but we think the 13 keys—aren't they beauties?—are G, A, A-sharp, B, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp. Come on now, somebody, play that Great G-Minor on it.

Organbuilding for Amateurs

By R. N. L. FORMAN

Who may conduct a special column if the readers are interested

Cost is probably a prime factor for every amateur; patience & perseverance pay off when we have found the best way of obtaining parts. Old organs furnish most of the parts for the amateur though there are cases where pipes, magnets, and even the keys have all been part of the build-it-yourself project. Some amateurs have found that dealers in electrotones gladly give the old organ they are replacing to anyone who will remove it. This is rock-bottom cost if the organ is usable with but minor repairs; even an organ in bad shape will provide chests, pipes, and many other parts for the ambitious amateur.

If an old organ cannot be had, the conditions will then be somewhat as follows:

Pipes can be bought from \$25. to \$100. a set, more or less, depending on who made them, whether 61-note or more. An amateur on hand at the right moment can often get enough pipes for a hundred dollars to make a good start. Whenever possible, pipes should come from the same organ unless you are willing to cope with the problems arising from different pressures, voicing, etc.

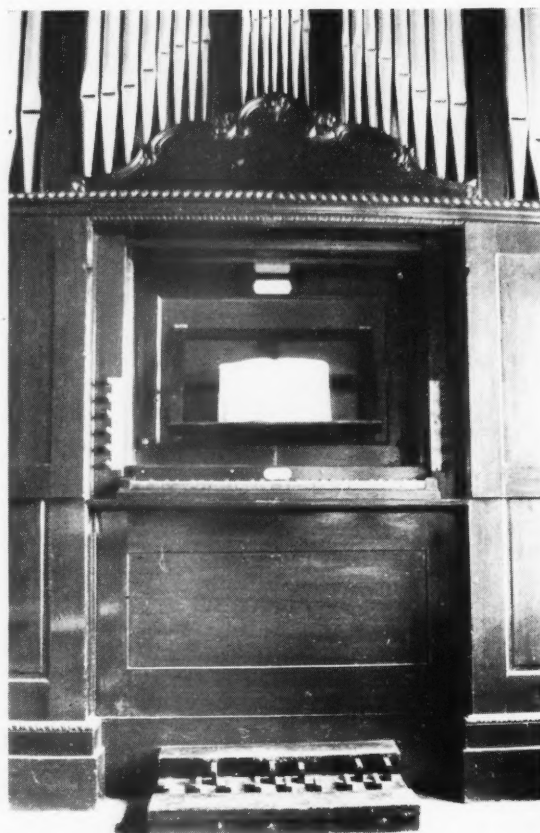
Chests are often usable just as they come from the old organ. Or they need to be releathered. Often 3r or 4r unit-chests can be had at from \$200. to \$400., depending on their condition and the pressure used. With residence organs, generally using low pressures, the higher pressures found in old theater organs make such equipment low-priced and even a bargain. When buying a used chest, check the pressure it is intended to operate on and the lowest pressure the mechanism can use; you will save yourself grief later. Straight sliderchests can often be had for removal: they serve the purpose until something better comes along.

If you figure on building your own chests, in addition to the cost of the wood, you should figure about 60c for each valve-unit; that should about cover it.

Blowers can be had from \$50. up; in a pinch you can use an old forge-blower or a tank-type vacuum-cleaner if the pressure is low and the pipes are few.

Rectifiers & generators can be had at various prices. For a starter, on a small organ, consider a couple of home battery-chargers wired in series to produce the necessary 12 to 15 volts.

Consoles, sometimes requiring releathering, can be had from \$150. up. Old theater consoles with their many contraptions and extra features can be had reasonably. Wind-falls now & then appear; I once paid \$20. for a 3m electro-pneumatic console complete with all the coupler mechanism. If you plan to build your own console, as many amateurs do, you can expect to pay about \$15. each for the manuals, \$25. to \$50. for the pedalboard, and possibly a couple dollars each for stop-tablets—unless you stumble



COUNT YOUR BLESSINGS

Among them is the improvement organbuilders have made during the past century. Here's that organ presumed to have been built by Johann Schnetzer in 1762, still doing duty in the Congregational Church, South Dennis, Mass. Cute little pedalboard. Eliot I. Wirling photo.

onto a bargain in a used stop-board full of tabs. Action-switches of 61-note compass can be had for about \$5. each; you will need one each for every stop in your console.

One saving feature is that seldom if ever will the amateur lay out the cost for the whole thing at once but will begin by picking up parts here & there. This has advantages anyway, for an unexpected bargain can change the whole plan from one end to the other—usually for the good. A long-time view of the plan beforehand will produce improvements before the project gets to the place where a change would nullify too much of the work already completed.

Always keep an eye on the installations of new organs and electrotones, as well as on old theater organs that may possibly be torn out without notice. One place or another, you should be able to find enough parts to get on with the job.

This column welcomes descriptions & photographs of amateur-built organs. Go into as much detail as you can. Remember, all correspondence & materials for this column should be sent to R. N. L. Forman, Monmouth, Ill.

THEY SHOULD REMEMBER

Two world-famous men tried it—now try to find them

"An unidentified navy lieutenant rudely turned his back when president Truman gave him a friendly 'Hello' during a morning stroll," said a Washington dispatch. Immediately orders went out to the armed forces that its members should henceforth be "careful about saluting top civilian officials of the government." Mister Mussolini and Mister Hitler grew equally fond of being saluted decades ago; where are they now? Will Americans be as stupid as the Italians and Germans were? Time will tell.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Let's Play Fair All Around

HERE'S one many readers may have wanted to ask: "Why is it that we never see the name—in your columns? Were I to surmise the correct answer it would perhaps include some economic reasons, for economics will indubitably do things to persons who are otherwise immune to slurs against their integrity. I own no stock in the—firm. My question is prompted by sincere honesty, for to me your pointed failure to recognize this quality-organ represents a difficult thing for me to correlate with your usual avowed professional integrity. . . . I feel that the—organ represents one of the finer artistic achievements in the field of organbuilding. What do you think? Or are you so biased that you cannot express yourself to me even privately?"

The builder in question has never evidenced the slightest interest in presenting his product to our readers or asking them for their consideration; we hardly see any reason for giving anyone something he evidently doesn't want, particularly when we do not have enough facilities to give that same thing to others who do want it, ask for it, and help pay the bill for giving it. Publishing a magazine is not a charity; its purpose is to build up a select group of people who work together, all of them, and who must work together, each of them doing his appointed share.

People who would never think of condemning a plumber for taking money for his services, a preacher for taking money for his, an organist for expecting to be paid for his, or a doctor for expecting a patient to pay, will glibly condemn a magazine as money-tainted the minute it seems to cooperate more with those who cooperate with it than with those who, like the priest & Levite, pass by on the other side. In addition to charity there is also justice. You don't last in journalism very long before you've learned that lesson the hard way.

Actually our 1948 index shows organs by builders who never contributed one penny to the exceedingly essential job of making this magazine possible. They received attention because they not only asked for it but, in our opinion, deserved it; and, even of greater importance, because they had something we thought our readers might want to know about. On file at the moment we have stoplists & photos from various builders, which we hope to eventually put into print in spite of the fact that if T.A.O. had to depend on their cooperation, there would be no T.A.O.

No man can be in the publishing business very long before he learns that there are many people who will try to get something for nothing from a magazine, who would not for a moment try to get something for nothing from a store. People wouldn't think of asking a church to give them its facilities for weddings or funerals without expecting to pay for it; in fact many of our best churches have a fixed schedule of charges.

And when it comes to quality organs, we'll make up our own mind. It might interest our readers to know that we have in file for publication the stoplists of forty-nine organs from our various builders all the way from, alphabetically, Aeolian-Skinner to Wicks. In our November pages you'll find twelve programs from organists who never supported the publication with a single line of advertising, and nineteen

personal-record notes from similar sources.

In any miniature technical world like that of the organ, especially when you're aiming at quality and not quantity, both phases of a magazine's facilities must be used. If any man or firm wants to make his product better known, he has both the advertising pages and the text pages.

"Your stoplists would be much easier to analyze & comprehend if the borrowed stops were printed in italics for contrast." We formerly used italics, but labor costs all along the line have persistently gone up; it is slightly slower on the linotype to use italics, especially if figures are involved, so we put the borrowed stops within parentheses instead. And the more we look at the actual printed lists, the more we're convinced that this parenthesis method does the job even better than italics or anything else we ever tried. Just for fun, take a look at stoplists published a decade ago with italics and compare them with those now using parentheses. I do not like the appearance of parentheses. For that matter I don't like a lot of other things forced on us these days either. We must do what is most economical and efficient.

"I am terribly confused. Should I cater to the apparent majority in my particular congregation who like Woolworth music and disregard the small percentage who are really interested? If we organists cannot educate congregations to better music, who is to do it?"

This organist named the salary details, how much work was required through the year, matters of education & training, and at our request furnished the complete choir and organ repertoire. With a minister receiving five thousand a year—salary, home, car, etc.—the organist should get at least eighteen hundred; this one was not. Instead, terribly confused.

The confusion I think came in part from my finding fault with the repertoire. I won't detail it here, for various reasons. But it was exactly the type of repertoire all advanced teachers and conservatories urge, though this organist did not go to the extremes suggested.

An organist is so close to his music that he can't guess its effect on laymen. If he makes the mistake of paying too much attention to the programs presented by famous organists in famous churches, he most certainly will be well over the heads of his own hearers.

To this organist we can suggest only a few things. Progress cannot be rushed; it's slow. First, reduce the number of presentations of anthems and organ pieces recommended by schools and teachers; music students are ready for them but congregations are not and don't intend to be rushed into them. Second, have a conference with the minister at a time when he is free of other worries. Show him your prepared outline of all the services and rehearsals required for one year, the number of hours involved in actual work. Then show him a statement of the years and money invested in your education. Next a chart showing what living costs were twenty years ago, ten years ago, five years ago, and today. And then try to make him see the reasonableness of a slow but continuous salary-increase for you. Our suggestion to this particular organist, in view of the salary discrepancies, was to induce the officials, through the minister's cooperation, to raise the salary ten dollars a month for 1950, add another ten a month more in 1951, and another in 1952, and so on

until the salary reached an adequate figure. Even the poorest of churches, if they are alive at all, can afford such increases. And they'll very likely see the justice of the thing too.

Above all, don't try to raise the standards. That phrase has made more pain in the world of the organ than any other phrase I ever heard. Certainly we want things to grow better in music, year after year. Better in everything else too. But that phrase, Raise the Standards, was conceived by the devil in hell and has brought with it nothing but misery to everybody. When your children ask bread, don't give them a stone, even if it's a stone with the glorious polish of a diamond. If they want their standards raised they'll go to a conservatory.

This organist's problem is "to awaken our people to an appreciation of good music." That's the wrong attitude. We must let the people alone and awaken ourselves to an understanding of what is reverent & convincing church music. Shelley's "Hark my soul" and "King of love" are beautiful for entertainment but they're no more reverent & convincing church music than "Yankee Doodle." Paul Ambrose's "Come to my heart Lord Jesus" is more appropriate because not tainted with popularity. Wesley's "Lead me Lord" is completely perfect for every normal congregation. Mendelssohn's "Cast thy burden" is another perfect one. And there are possibly eight or ten Bach chorales that top them all, and they're easy to do. Jenkins' "Lux Benigna" is ideal; it's too long but atones for that by being one of the most fervent prayers any congregation ever heard from pulpit or choir. Things like Attwood's "Teach me Lord," Bennett's "God is a Spirit," Elgar's "As torrents in summer," Goss's "O Savior of the World," and all that type of raise-the-standards music is superb for the Church of England and it's American daughter the Episcopal, but it's poison for Baptists, Methodists, Presbyterians, and all the rest.

The voicer of organ pipes has his ears so close to the blooming things every working hour of his day that he soon loses all sense of proportion and is no longer annoyed by mere noise. The too-serious organist bent on Raising the Standards or lowering his congregation into the tomb, has his heart so close to music that he loses his sense of values and the only thing in this wide world that can save him from torturing his helpless congregation is his deep affection for those dear people down there in the pews. They don't want music. They want things spiritual. Use your music not as music but as a powerful engine for plowing a path straight through the wreckage of daily cares so that the messages from that still small voice can come-home to rest. If the music draws attention to its own merits, it's bad. If some professional organization recommends it, it's awful. Use your own head, your own heart. If you really love that congregation of yours, you won't go far wrong.—T.S.B.

MOUNT HOLYOKE COLLEGE GLEE-CLUB

Annual Christmas Concert in Town Hall, New York

In our wanderings to & fro hearing choirs & choral societies we are amazed to note the widespread practice of building hardened boychoir hoot into the soprano sections of choruses. This is especially noticeable in unaccompanied choruses where this type of tone stands out like a sore thumb, with no semblance of blend.

It was forcibly brought to mind when we heard the 25th anniversary Christmas concert of the Mt. Holyoke College Glee-Club. Here is a chorus of 110 girls' voices with not one hooty tone in the whole group, thanks to the painstaking training of Ruth Douglass, their inspired conductor. We suggest that all trainers of women's choruses secure recordings of this remarkable group and study the quality of tone.

To hear these singers spin light high tones on bright vowels is a joy, the freshness & evenness of the ensemble being enough in itself to charm one.

For instance, they sang "children" as it is properly pronounced, not as it is generally sung—"chawl-dran." No

modification of vowels for this organization.

One other noteworthy point was the perfect balance of parts. When one hears the average mixed chorus, one gets a group of sopranos with hooty tops, some mezzos singing the contralto part, one or possibly two falsetto tenors, and a few baritones singing bass. Generally, the more out of balance the parts are, the more the director insists on singing, as they think, a-cappella. But here we had middle voices that moved with a sure tread and accurate pitch, so that at times we were at a loss to know who was singing which—all were singing with equal competence.

One of the most outstanding features was a number in which a quartet of solo voices sang a refrain while the full chorus sang the verse. Never have we heard a quartet of so perfect a blend as these four young girls attained. It will be a long time before we hear another four sing or play as they did. It will never be done in churches. It was a French carol, "Jacques come here"; if the Club has made a recording of it, get it; if it has not been recorded, it should be.

There were 16 carols of all nations. Then we were given Benjamin Britten's "A Ceremony of Carols" with harp accompaniment. We have heard this thing five times and still cannot enthuse over it. We get an idea of the cleverness of Mr. Britten, but that is all we get. One's emotions are not kindled or quickened, only our admiration. And that is the lack in all contemporary treatment of Christmas themes. Even in some of the carols the descants, clever as they were, troubled one. Christmas is the time of The Babe, and no babe is ever impressed by cleverness. This "Ceremony of Carols" is too angular for women alone, and the plunking harp accentuated its angularity.

But otherwise it was a glorious concert and one should not carp. A great group of eager enthusiastic girls, a devoted director of ability, and the finest of carols, gave us a thrill that opened the season for us as no other type of concert could.

Thanks again, Miss Douglass and young ladies. And may we suggest to the dear old Alma Mater's tardy members, that their habit of coming in late, in groups between each of the first ten numbers, was disconcerting, ungallant to the conductor, and maddening to the audience.—William A. Goldsworthy.

GUILMANT ORGAN SCHOOL SERIES

Seven recitals presenting the complete Modern Anthology

Willard Irving Nevins and his faculty and advanced pupils gave us a fiftieth-anniversary series of recitals in the Old First Church, New York, which in addition to their decidedly artistic value proved of great practical worth to organists. We refer to their presentation of the complete contents of Dr. David McK. Williams' *Modern Anthology*, a collection of organ pieces that has been widely debated and eagerly scanned.

Circumstances prevented our hearing the whole series, but from the recitals heard we have concluded that this book will be of great assistance to the average serious organist. Almost all the numbers are music for the service; with few exceptions they are exceedingly fitting for preludes and postludes.

Many are also of concert caliber and could be so used. Two or three could be advantageously played in the place of some of the fifteen- to twenty-minute pieces by writers we can all name. And if we make a program based merely on great names, as most of us do, there are many here we need not be ashamed to bill. So we suggest you get the volume and give yourself some work and your congregations pleasure this new year.

Mr. Nevins is to be thanked for conceiving this idea and working it out with his group. Even the students played like the young artists they are. We heartily congratulate them and the School that turns out such uniformly fine musicians. The complete programs will be found on November page 410.—William A. Goldsworthy.



VIRGIL FOX

Organist, Riverside Church, New York City — Victor Red Seal Records

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SOUTHEAST, FIRST PART OF FEBRUARY — SOUTHWEST & PACIFIC COAST AFTER EASTER 1950**

"Virgil Fox is one of those happiest of all musicians, an organist whose brilliant technique can hold a crowd of music lovers captive without sacrifice of reverential scholarship. He did wonderful things with hands and feet on the organ last night, but perhaps the greatest of his triumphs were his spoken tributes to Bach's devoutness throbbing in every cadence of his chorale preludes. In a few earnest words illustrated by tiny musical sentences from the numbers he played he emphasized Bach's unquestioning faith in the Saviour of the world. Every happy little musical quip and tender phrase of compassion in the music sprang to new life as he played —thanks to the witness of the truly great performer."

—The Evening Telegram, Toronto.

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Less Staccato Please

By ROWLAND W. DUNHAM

Associate Editor, Church Department

MANY eminent organists have joined T.S.B. in frequent criticisms of organplaying as being dead in the effect of its constant legato. We must be careful not to join in the attack when legato is essential to the style of any given composition. While it is true that a ceaseless legato may be monotonous, we must bear in mind the basic idiom of the instrument itself, which we all admit is essentially legato.

Piano & harp are percussive, their tone beginning to die the moment it is born. Phrases by voice or violin are limited by the capacity of breath and the length of the bow. Only the organ can sustain tone without limit. Just why we like piano music with its glaring defect is somewhat of a mystery; I suppose we got used to it and accepted the limitation because of compensating virtues.

So far, the organ has been primarily an adjunct of the church service, ideal for its purpose. To sustain large singing groups, no instrument can compete with it. There is nothing else so encouraging to choirs and congregations. And as for accompanying, the organ is equally effective.

But when it comes to solo literature we must use greater discretion in choosing pieces that are truly idiomatic and rejecting those which are not. Even professionals give too scant attention to this phase of their art. Composers have erred lamentably—cases could be cited without number. However, misconceptions as to style and composition-technic need not be discussed here.

To maintain that most organ music is more properly played non-legato would be ridiculous. However there are some of our modern exponents of the art of organplaying who maintain stoutly that legato is quite out of date, that there are a half-dozen variations of staccato—from crisp detachment to subtle separation of all notes—which must be used exclusively. With them, legato must never be used. They tell us that no instrument ever sounds legato; even the violin is said to be ever so slightly staccato. With this no violinist is likely to agree, though all recognize the impossibility of such overlapping of consecutive tones as we hear from the organ.

Excessive staccato on the organ has the same faults as we hear in the band "music" on our college athletic fields. With the modern trend toward an extreme absence of color in the clarified-ensemble type of organ, we have the additional fault of monotony of color. I heard one program of organ music played staccato throughout. A group of the greatest Bach choral preludes was especially distressing, for there were no two notes anywhere that moved smoothly legato—and that in spite of the fact that the character of the pieces demanded smoothness.

Continued legato throughout most organ works may well be tiresome and certainly not artistic. What we must do, however, is find a medium ground for artistic use of both legato and staccato effects where they are effective and appropriate. How prone we organists are to go to extremes. Only a distortion of the music results when we go to either extreme and demand an all-legato or an all-staccato style. Such performances are indefensible.

Organ music is still basically legato even when we use staccato, legitimately, for the sake of the improved clarity it gives. Sometimes I wonder what is wrong with the ears of those who claim it is impossible to follow the texture of polyphonic music when it is played legato. Such a claim seems

to admit a sad lack of discernment. Even the old colorful 8' organs were not so thick as their detractors would have us believe. Combine the unremitting staccato with an organ possessing two or three 8' fundamental voices of neutral color plus a couple of dozen mutations and we have the kind of an organ Bach played! So what? We are in the twentieth century. If there has been no advance in our resources, as some seem to think, perhaps imitations of the mediums of antiquity are desirable. Then a little legato here & there may be allowed.

Let us be sensible about this staccato emphasis. When we use our ears, and do a little thinking, we will refrain from extremes in the direction of either legato or staccato.—R.W.D.

A PRACTISE INSTRUMENT FOR ORGANISTS

Designed and built by the Estey Organ Co.

One of the newest instruments aimed at the professional organist's comfort & convenience is the 2m & pedal melodeon which looks, feels, & manipulates exactly as the organ console does, and it's priced within reach of any professional. As the name used here shows, it operates not with a bellows on pressure but on vacuum, without bellows, the power being a 1/6 h.p. motor and fan.

To make the low cost possible, the instrument has been designed strictly for practise—in line with the modern conception of technic that requires maximum attention first to finger & foot action unimpeded by attempts at registration and similar distractions. One set of reeds plays from the Great, another from the Swell, no stops to either silence them or bring them on—and that saves money and fosters the primary aim of concentrating attention on finger & foot facility. Each set is under the usual form of dynamic control, operated by two crescendo-shoes as in standard organ practise.

The pedal clavier has two sets of reeds, at 16' and 8'; and again Estey's designers knew their business, for they kept the 8' set on all the time while they supplied a control by which the organist can add the 16' when he wants it. Clarity in practise. And how a lot of organists need to develop pedal clarity.

Ever hear a violin played without a vibrato. Don't sneer then at the Tremulant in the organ. This instrument has a Tremulant. So the two swellshoes and two stops (Pedal 16' and Tremulant) are the only gadgets to distract attention from clarity of technic. To go even further along this road of severe self-discipline, both sets of manual reeds are alike, of Diapason character; the only way to obtain a difference is to use the swellshoes. The wholesome injunction, don't try to run before you can walk, is in full force here. Self-discipline was enough to make such masters as Lynnwood Farnam and Pietro Yon follow this rigid discipline; the Estey Organ Company's newest instrument is here to help all the rest of us.

Manual and pedal touch are designed to feel precisely the same as on a modern organ. Cost of operation is less than one cent for two hours—can you beat that? Many organists have gladly paid 35c an hour for practise privileges on small organs, some of them most unpleasant-sounding affairs. Doing a little arithmetic, this makes \$218.40 a year for the student practising two hours a day, six days a week. Five pupils jointly owning one of these new Estey practise instruments would find the initial cost wiped out in less than a year.

The complete instrument is 57" long, 42¾" high, 41½" deep; it weighs less than 500 pounds. No installation complications; just plug it into any electric outlet; move it to some other room whenever you want.

AN AMERICAN GADS AROUND LONDON

Heinz Arnold remembers the old folks at home and says—

"One of the most beautiful organs I have played is the Tewkesbury Abbey Milton Organ rebuilt by Walker, with some of the original ranks retained. Among

the new organs I heard were two medium-sized, one by Walker, the other by Spurdun Rutt; both have bright exhilarating tone, fiery reeds, electric action, detached consoles.

"In Chichester Cathedral they have about seven voices that date back to Renatus Harris; the instrument was rebuilt by Hele in 1904—low wind, a most ingratiating tone; but the action won't take staccato playing. Still, Mr. Hawkins, one of the most progressive English organists, played the Poulenc Concerto with strings & tympani, and it sounded grand. He was amazed to learn that we had seen the score in Missouri. 'Fancy your having that,' was all he could utter.

"I have not failed to take to heart your admonition to play American music. I used Bingham's Florentine Chimes here and am now learning Simond's Dies Irae. One of Mr. Donovan's hymntune preludes will be played this week by Alan Hooper, in St. Gabriel the Archangel, London; Thalben-Ball uses several Garth Edmundson pieces in his programs."

(Mr. Arnold, of Stephens College, Columbia, Mo., gave a recital Aug. 30 in St. John's, Glastonbury; another Sept. 13 in Seven Kings Baptist, London; a third Oct. 12 in Clementswood Baptist, London. In the latter two he played Garth Edmundson's Crucifixion & Fruition, from the Apostolic Symphony.)

ORATORIO SOCIETY'S "MESSIAH"

Alfred Greenfield Conducts His Seventh N. Y. Performance

Dec. 17 in Carnegie Hall the New York Oratorio Society sang Handel's "Messiah" for its 126th time, this time with a chorus of 121 women, 56 men, and orchestra of 48. In the absence of any means of securing a direct report, due to circumstances now far beyond our control, we note here a few details culled from common sources. As we see it, after having heard the "Messiah" too many times already, the things Mr. Greenfield achieves are too far above common standards to be readily understood by hearers satisfied with the ordinary church-choir performances.

Anyone knowing Bach's "St. Matthew" or "B-Minor" will not consider "The Messiah" one of the "towering art masterpieces of the world's history," so there is no adoration of Mr. Handel implied in this attention to his sometimes noisy, sometimes hum-drum, little work. And the "Hallelujah Chorus" is definitely not the best movement, not by any means.

However, these pages have urged Mr. Greenfield to throw tradition into the ashcan and really do something. Evidently he is doing it. He had a tenor sing the soprano "Rejoice greatly," and for good reasons. A soprano sang the contralto's "He was despised," for good & sufficient reasons. The bass sang "Thou art gone up on high," and the contralto did "How beautiful are the feet." A conductor devoted to fear & tradition would not have the vision to make such adaptations as these; nor would Mr. Greenfield do them without being moved to it by a masterful understanding of the four solo voices at his disposal. The music is, as so few musicians realize, more important than the composer.

Speaking of the Oratorio Society's annual "Messiah," another reviewer reached the same conclusion these pages have reflected—"and each year it is a joy, a comfort, and an enlargement of the spirit, to hear their performance."

"FOUNDATION OF EVERY GOOD SOCIETY"

"Statism represents man's conceit that he can build better than God. God created men & women with great moral possibilities—industry, thrift, creativeness, self-control, compassion, love of God & fellowman. These qualities are the foundation of every good society. . . . Sometimes those in power lose faith in their fellowmen. So they take more & more of the fruits of human labor so that they may, as they think, do more & more for human welfare. That process destroys the individual's incentive to produce and destroys his sense of social responsibility. It makes human beings into mere cogs in a manmade machine."—John Foster Dulles, in Life, Sept. 19, 1949.

WICKS ORGAN OF THE MONTH

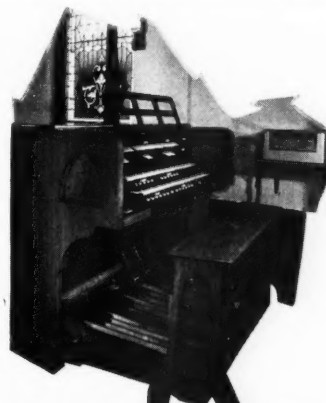


St. John's EVANGELICAL and REFORMED CHURCH READING, OHIO

The Wicks Company is particularly privileged to present as this month's feature installation in St. John's Evangelical and Reformed Church, Reading, Ohio, this superb two manual organ of 19 ranks.

The illustration indicates the impressive qualities, and effectiveness of the organ chambers, with special emphasis on the placing of the straight stop key console illustrated below.

Of interest to organists are many unusual features in the specifications, copies of which are available upon request.



WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

DR. CLARENCE DICKINSON
Brick Presbyterian, New York
Three November Morning Services
*Bossi, Consecration
Sing to the Lord, Darst
Be ye all of one mind, Godfrey
MacDougall, The Lord be With You
*Noble, The King of Love
We are soldiers of the King, Evans
My Shepherd will supply, Thomson
Wesley, Choral Song
*Bach, Jesu Joy of Man's Desiring
Behold I stand at the door, Chapman
Salvation is created, Tschesnokoff
Karg-Elert, Blessed is He that Cometh
Complete Reformation Service
Reger, A Mighty Fortress
Hymn, Call to Worship, Prayer of Confession, Assurance of Pardon, Lord's Prayer, Response, Psalter, Gloria Patri.
These things the seer, Luther
Scripture, Children's Sermon, Hymn, Scripture, Responses.
off. I greet Thee, Bourgeois
Presentation and Consecration, Sermon, Hymn, Benediction, Choral Amen.
Mendelssohn, Finale Reformation Symphony
DR. C. HAROLD EINECKE
*First Presbyterian, Santa Ana
Three November Morning Services
*Yon Hymn of Glory
Handel, The Peace
Let us now praise famous men, Reed
*Bach, Now Thank We All
Fisk, Netherlands Prelude
Now thank we all, Mueller
Prayer of thanksgiving, ar.Davis
*Purvis, Divinum Mysterium
Egerton, Veni Emmanuel Improvisation
Lullaby to the Christ, Brahms
And the glory, Handel
DONALD D. KETTRING
*East Liberty Presbyterian, Pittsburgh
Two October Sundays
*Edmundson, Adoro Devote
Frank, Elevation
Thee we adore, Candlyn
Of Thy mystical supper, Lvoff
*Titcomb, Royal Banners Forward Go
M.Shaw, Praise to the Lord
Edmundson, Crusader's Hymn
Christ of the upward way, Mueller
God be in my head, Davies
*Noble, Three Choralpreludes
Lord of the worlds above, Noble
Treasures in Heaven, Clokey
**McKinley, Come Thou Almighty King
Faith of Our Fathers
Whitford, Where Cross the Crowded Ways
Bingham, Rock of Ages
Deck thyself my soul, Bach
God be in my head, Schaefer
s. O Lord most holy, Franck
Complete Morning Service
Purcell, Old Hundreth
Curry, Dundee
Wood, Psalm 23
int. God reveals His presence, Neander
Holy holy holy (hymn, one stanza)
Invocation, Doxology, Hymn, Apostles' Creed, Gloria Patri.
Thy church O God, Thiman
Scripture, Choral Response, Prayer, Lord's Prayer.
off. Awake my heart's beloved, Sachs
Prayer, Hymn, Sermon, Prayer, Twofold Amen, Recessional, Benediction.

ROBERT M. STOFER
*Covenant Presbyterian, Cleveland
Reformation Sunday
*Mendelssohn, Ref. Sym.: Allegro Vivace
Bach, Blessed Jesu at Thy Word
Give ear unto me, Marcello
Light of knowledge, ar.Stofer
Complete Morning Service
Chimes
Marcello, Psalm 19
Karg-Elert, I Will Love Thee
Cloister Prayer, Choral Amen, Processional, Call to Worship, Prayer of Thanksgiving, Prayer, Lord's Prayer, Responsive Reading, Gloria Patri.
O heart subdued, Brahms
Scripture, Prayer, Choral Response.
off. I am the vine, James
Doxology, Prayer, Choral Amen, Hymn, Supplication, Sermon, Prayer, Choral Amen, Benediction, Dresden Amen, Recessional, Cloister Prayer, Choral Amen.
Thiman, Hanover Improvisation
Chimes

ERNEST WHITE, Mus.Dir.
EDWARD LINZEL, O. & C.
MARIE SCHUMACHER, Assistant
Church of St. Mary the Virgin, New York
January Choral Music
*Poulenc, Messe G
Plainchant, Credo-1
Scarlatti, Exultate Deo
**Carols
Holmes, Mag. and Nunc dimittis
Warlock, Carillon Carilla
Corsi, Adoramus Te Christe
Kodaly, Tantum ergo 5
*Kodaly, Missa Brevis
Willan, The Three Kings
**Byrd, Mag. and Nunc dimittis
Bruckner, Tota pulchra es
Calvisius, O salutaris
16th cent., Adoramus Te Domine Jesu
Schroeder, Tantum ergo
*Gebhard, Missa Gotica
Victoria, O magnum mysterium
**16th cent., Magnificat
Palestrina, Nunc dimittis
Willan, The Three Kings
Herbert, O salutaris
Ingegneri, O bone Jesu
Henschel, Tantum ergo
*Rheinberger, Missa Misericordias Domini
Gabrieli, Jubilate Deo
**Byrd, Mag. and Nunc dimittis
Bruckner, Ave Maria
Gates, O salutaris
Rheinberger, Jesu dulcis memoria
Victoria, Tantum ergo
*Gretchaninoff, Missa Festiva D
Bruckner, Ave verum
**Willan, Mag. and Nunc dimittis
Victoria, O quam Gloriosum
Henschel, O salutaris
Haendl, Jesu dulcis memoria
Colonna, Tantum ergo

ROBERT R. CLARKE
First Methodist, Fort Worth
Details of the choirs and beautiful annual 20-page printed choir year-book will be found in December T.A.O. for 1947 and 48. Herewith is the partial repertoire; we omit Handel, Mendelssohn, other universally-known anthems, and, generally, Christmas and Easter. We mark * such pieces as Mr. Clarke deemed good enough to use for the past three consecutive seasons.
Arcadelt, Holy Redeemer
Arensky, Praise the Lord
Arkhangelsky, Hear my prayer
Incline Thine ear*
Attwood, Teach me O Lord
Bach, Come dearest Lord*
From deepest woe*
Jesu Joy of man's desiring*
Jesu priceless Treasure
Lord is a Sun and Shield
Now thank we all
O Savior sweet*

Watch and pray
Balakireff, Rejoice my soul
Beach, Evening Hymn*
Bennett, God is a Spirit
Bitgood, Prayer is the soul's sincere
We thank Thee Lord
Brahms, How lovely
Brown, Only begotten Word*
Bruckner, O Lord most holy
Butcher, Let all mortal flesh*
Ponder My words*
Christiansen, Beautiful Savior
Built on a Rock
Cocker, O help us Lord
Darst, My soul doth magnify
Davies, God be in my head*
Dickinson, Beneath the shadow*
Earth and Man*
For all who watch*
O nightingale awake
Roads
Thy Word is like a garden
We adore Thee
Dieterich, Eternal God*
Dvorak, Blessed Jesus
Elgar, As torrents in summer
Fanning, When the Lord turned again
Farrant, Lord for Thy tender mercies
Franck, O Jesus grant me hope*
O Lord most holy*
Psalm 150
Gallus, Worthy is the Lamb
Gardiner, Evening Hymn*
Goss, O Savior of the world
Gounod, Sanctus
Unfold ye portals
Grieg, Jesu Friend of sinners
Haydn, Heavens are telling
Lo my Shepherd is divine
Himmel, Incline Thine ear
Holst, Man born to toil
The heart worships*
Ireland, Greater love hath no man*
Ivanov, Bless the Lord*
Kalinnikof, O Lamb of God
Kitson, Lord it belongs not to my care
Kopylov, Hear my cry O God
Langlais, Holy Lord God Almighty
Lundquist, All glory be to God
Lord Jesus Who doth love me
Our loving God and Father
Prayer to the Holy Spirit
Lvoff, O holy Jesu
Malotte, The Lord's Prayer
Marsh, Come ye blessed
Martin, Incline your ear*
Mozart, Gloria in excelsis
Jesu Word of God
Muzichski, Cherubim Song
Noble, Go to dark Gethsemane
Souls of the righteous*
Palestrina, Praise be to Thee
We adore Thee*
Purcell, Thou knowest Lord*
Rachmaninoff, Glory forever
Reissiger, Lord of spirits*
Rowley, Praise
Schuetky, Send out Thy Spirit
Shaw, With a voice of singing*
Worship*
Simper, I will feed My flock
Sirola, The Lord's Prayer
Somervell, Praise to the Holiest
Sowerby, Now there lightens upon us
Psalm 121
Stainer, God so loved the world
Ye shall dwell in the land
Stevenson, Hear O my people
Sweetinck, O Lord God to Thee
Tallis, All praise to Thee*
Thiman, Immortal Invisible*
Tchaikovsky, Cherubim Song
How blest are then
Oh Thou from Whom all blessings
West, The eternal God
Wesley, Lead me Lord*
Whitehead, Come sweet evening Guest
Willan, Before the ending of the day
I looked and behold a white cloud*
Woodward, Radiant morn*



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

NEW YORK UNIVERSITY Glee-Club Concert in Town Hall

Alfred Greenfield, chairman of the music department of New York University, conducted his glee-club in its 20th annual concert Dec. 10, in the following program: Genns-Woodruff, Palisades
Grieg, Brothers sing on
Handl, Christmas Eve Song
ar.Willan, The Mummers' Carol
ar.Work, Glory to that new-born King
Bantock, Song of the Sea Pirates
Tchesnokov, Salvation belongeth
Lasso, Echo Song
Sibelius, Vale of Tuoni
Lvovsky, Hospodi Pomiloi
Harrison, Marching Along
ar.Bartholomew, Blackeyed Susie
Italian folksong, Canto di Caccia
ar.Mead, Down in the Valley
Sullivan, Entrance and March of Peers
Sibelius, Ukko the Fire-Maker

The Club was founded in 1883; this was Mr. Greenfield's 25th season as its director.

DR. C. HAROLD EINECKE

First Presbyterian, Santa Ana
Simonds, Dies Irae
Brahms, Behold a Rose E'er Blooming
Bach, All Glory Be to God on High
Buxtehude, Fugue alla Gigue
Taylor's Nativity Miniatures*
Purvis, Greensleeves Prelude
Martin, Sleepers Wake Toccata
*FERNANDO GERMANI
First Methodist, Cleveland
Vivaldi's Concerto D m
Daquin, Noel 10
Corelli, Sarabande; Gigue; Badinerie.
anon., Aria
Bach, Toccata & Fugue Dm
Franck, Chorale E
Vierne, Scherzo
Torres, Saetas
Manari, Concert Study

This was one of the series that includes, chronologically, Andre Marchal, Claire Coci (Jan. 22), E. Power Biggs (March 13). Stoplist of the 4-71 Casavant was printed on the program, as was also the list of some hundred patrons.

MINNIE JUST KELLER

First Church, Reading
Widor, Son. 6: Allegro
How lovely, Brahms
Sturges, Caprice
Schubert, Ave Maria
Sibelius, Bells of Berghall
Bach, Come Sweet Death
Yon, Italian Rhapsody
My God and I, Sergei
All people that on earth, Holst
Gigout, Toccata

Miss Keller's choir sang the anthems; mimeographed program listed a hundred patrons from A to K, so we guess there must have been another hundred from L to Z—you just can't pour a quart of milk into a pint bottle.

*FREDERICK C. MAYER

West Point Cadet Chapel
Handel, Judas: March
Chopin, Son. Op.35: Funeral March
Wagner, Rienzi: Introduction Act 2;
Chorus of Peace Messengers.
Bach, Prelude & Fugue Bm*
Arcadelt, Ave Maria
Karg-Elert, Now Thank We All
Widor, Salvum fac Populum (org., brass & tympani)

This was partly an Armistice Day program, but it was played for those who came to

hear it, not to exalt the player's ego. Heaven help the poor West Point cadets if ever the average organist goes there to play recitals.

GRIFF PERRY

A Baptist Church, city not named
Elvey, Come ye Thankful People
Handel, Thanks be to Thee
Bach, Salvation Now is Come

O Hail This Brightest Day
Bedell, Noel Provencal
Brahms, Lovely Rose is Blooming
Adam, Cantique de Noel
Purvis, Greensleeves
Gaul, Christmas Pipes
Harker, Christmas Pastorale
Taylor's Nativity Miniatures

(Program stated where Mr. Perry is organist but did not say where the recital was played, but it was done for the benefit of the organ fund.)

HARRY B. WELLIVER

Sts. Peter & Paul, Karlsruhe
Dubois, Hosannah
Bach, O Man Bewail
Ave Maria, Bizet
Panis Angelicus, Franck
Whither shall I go, MacDermid
Before the Crucifix, LaForge
Taylor's Nativity Miniatures
Shaw, Adeste Fideles Fantasia
Dunkle schoene nacht, Kramer
Maria Wiegenlied, Reger
Come unto Him, Handel
Alleluia, Mozart
Benoit's Liturgical Suite
O men from the fields, Treharne
Bless this church, Brahe
Nunc dimittis, Welliver

ar.Welliver, Sun Has Gone Down
Guilmant, Marche Religieuse

We list the soprano solos because Mrs. Welliver was the soloist. Town of 289 people, 465 attended the recital, each paid 75¢ admission. "Don't grouse about the German titles; these folk are the original German settlers and one service each Sunday is in German; we were requested to give the German titles and sing some German songs in German. The organ: 2m Reuter, 4 voices, 25 stops; it's a honey and brand new. Time: one hour & 40 minutes—and not a single person left till the last note."

LOOKS HOPEFUL

These programs are among the best this column has found in years. Perhaps this column itself has contributed to recital stupidity by printing stuff played for the player's vanity and not at all to minister to the musical needs of the audiences.

Note that three recitalists used Alfred Taylor's superb set of Nativity Miniatures. Notice too that these programs used Bach, Brahms, Buxtehude, Franck, Simonds, Vierne, Widor, and yet they all appeal to that audience. First thing we know, somebody will go to an organ recital gladly. Stop it, Brothers; don't ever give the public something they will like: that would be beneath our Dignity.

EUREKA, HE'S GOT IT!

"If all Americans want is security they can go to prison. They'll have enough to eat, a bed, and a roof over their heads."—Dwight D. Eisenhower, president of Columbia University.

• The ORGAN VIRTUOSO • Hear at Least One Great Organist Each Year

TO HEAR a great artist is a privilege, accorded to only a few—sometimes only once in a lifetime. What would you give to have heard Bach, to have seen him play, to have studied his technic as he sat at the organ? Great artists are few and far between. They are individualistic; their work is not duplicated by another. They cannot be imitated or duplicated; they are themselves, alone. To have heard them, even once, is to have stored up in one's memory a treasure of great price. Great organists can play only a few recitals each season; no two programs are ever played exactly alike; their environment is never the same. So when opportunity and conditions make it possible for you to hear a great artist, don't neglect the opportunity.

Have him, see him, hear him, Now!

You may never have another chance!

—FAY LEONE FAUROTE

HENRY WHIPPLE*First Presbyterian, High Point, N.C.*

Mr. Whipple's first season was reported in Dec. 1948 T.A.O. This time we merely give a partial repertoire, taken from the 20-page mimeographed booklet. We mark * pieces Mr. Whipple liked well enough to use both seasons.

Boys and Girls in Unison

Bach, My heart ever faithful
King of glory King of peace
Franck, Father most merciful (2-part)
Gounod, Gladly to the house
Handel, He shall feed His flock

Thanks be to Thee*

Ivanov, Bless the Lord

Praise ye the Name

Lutkin, Into the woods*
Mendelssohn, If with all your hearts
Rowley, Sing aloud to Jesus
M. Shaw, Three kings in great glory
Stainer, Hark the Sabbath bells
Wennerberg, Lord of Hosts
Wesley, Lead me Lord

Intermediate

Bortniansky, Lo a voice to heaven
Franck, O Lord most merciful*
Holst, In the bleak midwinter
Jewell, The weeping Babe
Mendelssohn, I waited for the Lord

Lift thine eyes

Mozart, Alleluia

Ave verum*

Tchaikowsky, Legend
Vulpus, Praise we our God*
Wesley, Lead me Lord

Senior Choir

Andrews, Praise my soul the King*
Arensky, O God we pray*
Attwood, Teach me O God*
Bach, The Lord will not suffer
Bantock, Let us now praise famous men
Bortniansky, Lo a voice to heaven*
Burke, St. Patrick's Prayer
Davies, God be in my head
Decius, To God on high
DeLamarter, Forever O Jehovah

O Thou eternal One

Dickinson, Shepherd's Story
Farrant, Call to Remembrance*

Lord for Thy tender mercies
Gounod, Sanctus and Benedictus
Grazioli, God be with us*
Hassier, How shall I fitly meet Thee
Holst, Turn back O man
Homer, Sheep and Lambs*
Ivanov, Bless the Lord*

Praise ye the Name

Jennings, Springs in the desert*
Kopyloff, God is a Spirit
Lewandowski, Psalm 150
Lovelace, Come Thou Almighty*
Lotti, Now to God with hands uplifted

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Lutkin, Benediction

Marbeck, Communion Service
Oldroyd, Communion Service D
Purcell, Rejoice in the Lord*
Rachmaninoff, Triumph thanksgiving*
Rogers, Seek Him that maketh*

G. Shaw, Worship

M. Shaw, With a voice of singing*

Schuetz, Pharisee and Publican

Sowerby, I will lift up

Stainer, God so loved the world*

Sullivan, Turn Thy face*

Thiman, Hymn of Freedom*

Immortal Invisible*

Tchaikovsky, O Thou from Whom

Vulpus, Now God be praised*

Wennerberg, God of Hosts

Wesley, Lead me Lord

D.M. Williams, Communion Service Ef

Zingarelli, Go not far from me*

Mr. Whipple has a budget of \$100. a year for new choir music; 40 anthems were added last year. Choristers numbered 70; 31 of them scored 100% attendance. Senior choir used 11 hymns as anthem material.

B. SCHOTT'S SOEHNE

publications, including for organ and organ-piano duets, can now be had from Associated Music Publishers Inc., 25 West 45th St., New York 19, N.Y. "This great publishing house, one of the few in postwar Germany now back in full-scale operation, has reprinted practically all its prewar listings and added a great deal of new material, in print for the first time."

Corliss R. Arnold

M. Mus.

Organist and Choirmaster
FIRST METHODIST CHURCH
El Dorado, Arkansas

Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art
(University of Detroit)
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The Electric Organ, third edition, enlarged, is again available at 30 shillings and 9 pence, from Musical Opinion, 13 Chichester Rents, London, W.C.2. Order direct and remit by money-order payable to Musical Opinion, London. This is England's best book on electric action phases of the modern organ. During the war it was unobtainable. The drawings and explanations are remarkably understandable.

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KATE ELIZABETH FOX
First Lady of the Organ World

Unlike most First Ladies in our land, Mrs. Fox is not a pest but a gracious lady who earned her position of eminence as probably the first woman organist to attain fame as one of the very best organists in America, and undoubtedly also in the whole world of the organ. And now when the Guilman Organ School is celebrating its 50th year is a convenient time to pay our respects, for she was the first woman organist to be

a prize pupil of Dr. Wm. C. Carl and his G.O.S.

Those of us who, like myself, passed through the School in those happy days, finished up with the postgraduate course, and then climaxed that training by earning our F.A.G.O. certificates—to the pride & honor of Dr. Carl—always remember also that champion postgraduate, Mrs. Fox. She made the men take a back seat. She was the star achievement of Dr. Carl's training.

Actually Mrs. Fox was born in England, but you'd never know it; she was brought here as a child and is as thoroughly American as is the Washington Monument. She married Alfred Fox in New York City and was widowed by his death when their only child, a daughter, was but four years old.

Her positions have included famous churches, especially in the east, with boy-choirs, adult choruses, and four-manual organs her steady diet—and you've got to be good to gain a church with a 4m organ and paid chorus. In her earlier positions she was merely organist, her husband was choirmaster. And in that association she easily became a champion choirmaster in her own right when necessity demanded, and so she remained



Kate Elizabeth Fox

until she gave up active duties some years ago. She has her home in New York City and a summer home in Ogunquit, Maine, where she has been given the use of the organ in the Baptist Church—and in return she helps them with their music when special occasions create special needs. Ogunquit has become the habitat of the elite who spend their summers there, some of them retiring thence as their permanent home.

Upon relinquishing the steady grind of a church position in the east she spent some years in Cleveland, but the urge was strong and she was soon in harness again as associate organist and substitute.

In the earlier days Mrs. Fox encountered more difficulties than women organists now face, but she matched them with a firmness no laymen or clergy dared deny, for with it there was always a competence and gentleness of manner none of them ever wanted to deny. Those were the days when they said a woman couldn't play the organ, it was too big a job for a woman. Kate Elizabeth Fox changed those notions, changed them too in the minds & hearts of the masculine members of the profession who heard her play. She knew her stuff—and they soon found it out.

No studio portrait accompanies this tribute, no sir; we wanted and got an amateur snapshot to show Mrs. Fox exactly as she is, without studio retouching. So we give you Kate Elizabeth Fox, star pupil and post-graduate of the Guilman Organ School and

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holder of the F.A.G.O. certificate to signify her passing of the toughest examinations the cream of the professional crop could devise for any organist. It is safe to say it was she who more than anyone else opened the sacred doors of the church and unlocked the jealously guarded lid of the console for the benefit of all the other ladies who have undertaken to follow her lead in assuming command of the best in church music for some of the best of our churches.—T.S.B.

AMERICAN COMPOSERS

On Programs of Major Orchestras

National Music Council Inc., 338 West 89th St., New York 24, N.Y., has issued its 10th annual survey of the programs of 23 major American orchestras with regard to their performances of works by American composers during the 1948-9 season. American composers on these programs, known especially to members of the organ world, were Howard Hanson, John Hauserman, Frances McCollin, Harl McDonald, Walter Piston, Leo Sowerby, Wm. Grant Still, Powell Weaver.

We list the orchestras here in the order of their use of music by native-born Americans. First figure gives the percentage of American-born works compared to the total works played; second gives the number of works by American-born composers; third gives the number of works by foreign-born composers naturalized or merely making their money here; final figure gives total number of works performed.

Los Angeles—16.1%, 10, 5, 62.
Boston—14.8%, 13, 9, 88.
National—13.6%, 15, 4, 110.
Oklahoma—11.6%, 7, 3, 60.
Rochester—11.3%, 6, 5, 53.
Indianapolis—10.8%, 7, 4, 65.
Philadelphia—10.3%, 10, 9, 97.
Minneapolis—9.9%, 7, 5, 71.
New York—9.1%, 16, 13, 175.
New Orleans—8.2%, 5, 4, 61.

And for the scorn of all who love fair play we list the five worst offenders:

San Antonio—4%, 3, 3, 75.
Dallas—3.8%, 2, 2, 53.
Baltimore—2.9%, 3, 7, 105.
Buffalo—2.6%, 1, 2, 38.
Pittsburgh—1.3%, 1, 1, 79.

For number of works by native-born Americans performed, the rating goes: New York 16, National 15, Boston 13, Los Angeles 10, Philadelphia 10. At the bottom of the pack were Buffalo and Pittsburgh, with one each; and close to them were Dallas and Kansas City, with two each.

During the ten years of the N.M.C. computations the poorest season was 1940-1 with



PRE-BACH REVIVALIST

Possibly Oscar Lijsbey did more for the members of the organ profession interested in pre-Bach than any other publisher when only six years ago he organized Liturgical Music Press devoted exclusively to providing modern American editions of the ancient composers; sixty-five volumes are now in print. Mr. Lijsbey is not an organist but an orchestral musician now doing orchestral scores for—of all places—Radio City Music Hall, New York—which accounts for the high quality of selections. Shown with him is the late and lamented Peter—of whom he was probably more fond than of music, pre-Bach or modern.

92 works by American-born composers, at 6.5%; the best was 1942-3 with 11.4% or 141 compositions. For number of American-born works 1945-6 topped the decade with 175 pieces; 1947-8 used 166 and 1948-9 fell to 147.

Now no musician in his right mind would ever claim that an American composer is superior to any other. But every fair-minded person will see the truth of T.A.O.'s comment that any conductor making his money at the expense of American audiences, who thinks he is perfectly competent to conduct a great orchestra but that an American composer is totally incompetent to write music for it, is guilty of colossal conceit and should be kicked out of the country; and that any American-born conductor taking that same idiotic attitude should be totally ostracized and his name never again mentioned in print.

The orchestras using but five or fewer works by American-born composers through the entire 1948-9 season deserve nothing but contempt; they are, alphabetically: Baltimore, Buffalo, Cleveland, Dallas, Denver, Houston, Kansas City, New Orleans, Pittsburgh, San Antonio, San Francisco.

SERGE KOUSSEVITZKY

has given \$100,000. to the Library of Congress, Washington, to establish the Koussevitzky Foundation Music Collection and reward composers. The Collection "consists mostly of original autographs of modern works," donated by Mr. Koussevitzky in 1942; the Foundation will "hire composers both here and abroad to write music and will also help get new works performed."

PHILADELPHIA—AGAIN!

One city should not have a monopoly on all the good ideas but Philadelphia seems to be trying it. Newest example: the Philadelphia Guild presents an organist (Charles A. Romero) in a recital on a 3-rank unit in his Church, First Baptist. It's a miniature Moller doing temporary duty while the new organ is being built.

Heinz Arnold

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OBITUARIES

Conditions beyond our control make it impossible to do more than merely list the following who have fought the good fight and completed their course.

Frank J. Daniel, Oct. 25, Scranton, Pa., organist of St. Peter's Cathedral.

Frederick Byron Hill, late in November, Meriden, Conn., organist of the First Congregational.

George O. Kingsbury, Dec. 26, New Rochelle, N.Y., former president of the Steere Organ Co.

A. Perry Martin, Nov. 12, Katonah, N.Y., for many years head of the drafting room of Aeolian-Skinner Organ Co.

Dr. Raymond B. Mixsell, Dec. 27, Los Angeles, Calif., a physician, organizer of the Bach Festival in Pasadena, and ardently devoted to the organ; had an organ in his home in Pasadena.

Louis F. Mohr, Dec. 12, New York City, organbuilder and senior member of Louis F. Mohr & Co. wellknown as one of the most active maintenance organizations throughout the entire Metropolitan district. It was Mr. Mohr whose two hobbies—match-book collecting and superb inlaid woodwork—were noted and pictured in July 1941 T.A.O. His brother Edward H. Mohr is personally better known to the profession because he is habitually present whenever the organ profession gets together in New York City.

Thomas M. Moran, Nov. 26, Boston, Mass., president & treasurer of C. C. Birchard Co.

James H. Nuttall, Nov. 27, Glendale, Calif., organbuilder, lately associated with the Alfred G. Kilgen organization.

Dr. Carl E. Seashore, Oct. 16, Lewiston, Idaho, an organist in his youth, later college professor and author, interested in such subjects as the 'psychology' of music.

Walter Peck Stanley, Oct. 27, New Haven, Conn., organist.

William E. Way, Nov. 20, Rahway, N.J., with the Aeolian Organ Co. plant in Garwood for 25 years.

Charles E. Wheeler, Nov. 25, London, Ont., organist.

CHRISTIANITY VERBOTEN

In Chelsea, Mass., two parents protested to the school board against having Christmas carols sung in the American publicschools, "because they made Jewish children unhappy." The newspaper report added that the objectors finally withdrew their objections and were willing for Christian Americans to have their Christmas carols in their American publicschools if they insisted. Let's see, was America founded for religious liberty? Or only for such brands of religious liberty as nobody else might find objectionable?

**William A.
Goldsworthy**
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PITTSBURGH, PA.

Carnegie Institute announces a grant of \$50,000. from the Arbuckle-Jamison Foundation "which will assure the continuance of the Sunday free organ recitals in Carnegie Music Hall for at least five years." The president of the Institute said, "Our increased expenses and reduced income have posed a serious financial situation for Carnegie Institute. Without this aid, we possibly would have found it necessary to curtail the organ programs." Extortionate taxes and crushing laborunion wage demands do not affect the organ world at all? How lovely. We invite our socialists both to get off our mailing list and out of our country, the sooner the better.—T.A.O.

ARDEN WHITACRE

of the University of Bridgeport has been appointed to the faculty of the University of Texas College of Fine Arts. He earned his Mus.Bac. in Oberlin in 1946, studying organ with Claire Coci and Arthur Poister; studied with Flor Peeters and others in Belgium during the 1947 summer; earned his M.S.M. degree in the School of Sacred Music, New York, 1948. He was University organist in Bridgeport, Conn., and organist of the Baptist Church there; in Austin he will also be organist of St. David's Episcopal Church.

PAUL ALLEN BEYMER

has been appointed a member of the Joint Commission on Church Music, by the presiding bishop of the Episcopal Church, thus giving the summer-camp at Wa-Li-Ro representation in this national organization. The 13th annual Wa-Li-Ro choir festival will be held in Trinity Cathedral, Cleveland, May 7.

ALDEN CLARK

has been appointed director of the Gary Indiana Municipal Chorus of 80 voices; he is organist of Edgewater Presbyterian, Chicago.

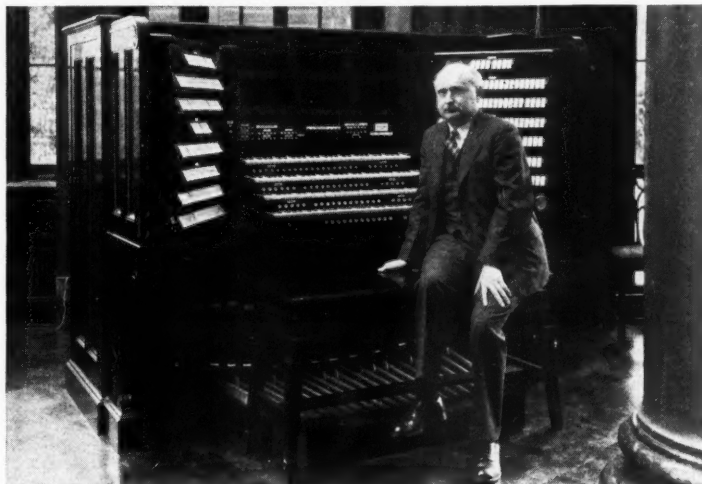
HOORAY FOR FISH!

Fish have more brains than Editors. America's current deity took his wife to Florida for a vacation. "The fish paid no attention to them," said a headline in the New York Times. The Editors of the Times didn't show equally good judgment; they ran a three-column picture and a story.

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This Aeolian-Skinner concert organ has been installed by Mr. Pierre S. Du Pont in the conservatories of his Longwood Estate near Wilmington, Delaware, and is played by Mr. Firmin Swinnen pictured above at the console. This organ is one of the finest in the world and includes 10,010 pipes, 153 independent ranks of pipes, 5 thirty-two foot stops and 273 stops and couplers. It has wind pressure ranging from 8 inches to 50 inches, and is powered by three Orgoblos with a total of 72 horsepower.

The Orgoblo is used on the majority of the largest and most famous organs, and is recommended by leading organ manufacturers and organ technicians. This is not an accident. The Orgoblo was designed specifically for fine organs. It is simple, sturdy, and requires little attention. There are sizes or models suitable for the smallest as well as the largest organs. Ask for the bulletins.

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RAFAEL KUBELIK
has been appointed conductor of the Chicago Symphony for the next two years. Atta boy, don't ever let an American conductor get a job.

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\$179,620,113,645. Spent by 32 presidents, including Roosevelt for his first eight years, during 156 years of American history. The figures were compiled by John T. Flynn, from Historical Statistics of the United States, Census Bureau and Treasury Reports. All stupid slaves in Russia please move over, a hundred million Americans belong in your land, not ours.

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MELODY MUSIC?

When these pages frowned on melodies for service preludes, many disagreed. The late George B. Nevin wrote mostly anthems; but his two organ pieces, though melodies, are worth using in a great many normal churches—Vesper Hour at Sea, and Shepherd's Evening Prayer, both no doubt obtainable from Harold Flammer Inc. who published the second. The Harmonic Flute is the worst offender, but let these melodies melt into their accompaniments: if we get truly meditative music well suited to the job an organ prelude should do in the average non-festival service. Dr. Nevin was born March 15, 1859, in Shippensburg, Pa., died April 17, 1933.

CHURCH BUDGETS

Example from New York City

Here are some interesting figures from the 1950 budget:

\$152,299.	Total budget.
33,400.	Clergy, staff, substitutes.
8,500.	Organist and soloists.
4,230.	Chorus.
60.	New music.
1,309.	Other music items.
14,099.	Total music budget.
1,200.	Organ & piano maintenance.
10,500.	Pension & retirement fund.
98,699.	Total for itself.
53,600.	Total for "missions."

The organist's salary is not listed separately, but since the total music budget is \$14,099., and since the success of the whole music program depends entirely on the skill & competence of the organist directing the whole thing, it would seem that a fair minimum for him would be at least \$6,000. and a reasonable maximum might be \$7,200.

This church estimates its chief sources of \$66,000. from its endowment fund, \$32,200. from special funds similar to endowments, \$7,000. from plate collections, \$4,000. from "use of the church," all of which leave \$43,099. to be raised by subscriptions.

DIMITRI MITROPOULOS
has been appointed "permanent conductor" of the New York Philharmonic, New York City—meaning he will be in complete charge

of the orchestra for the year, guest-conductors being the exception instead of the rule. That's as it should be; when it comes to orchestras, the only part ever to be taken by Americans is to pay the bills. Only foreigners are good enough to make the music.

H. A. SCHIMMERLING'S
Toccata & Fuga Chromatica had its premiere Dec. 17 by the Indianapolis Symphony, Fabien Sevitzky conducting. Score obtainable from Associated Music Publishers Inc.

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Portland, Ore., Central Lutheran.
Tyler, Texas, First Presbyterian.

CORNELL COLLEGE

has received \$4,000. from the estate of
Nellie R. Sherwood and will add nine ranks
to its organ in King Memorial Chapel;
Eugene Devereaux is College organist.

SYRACUSE UNIVERSITY

has contracted with Walter Holtkamp for
four organs, a 3-61 for Crouse Auditorium,
September delivery; another 3m for Hendricks
Chapel, September 1951; and two 2m's
for practise, September 1950 delivery. Present
Crouse organ is a Roosevelt rebuilt by
Estey in 1928; Hendricks organ is a 1929
Aeolian. Arthur Poister was appointed professor
of organ in the University and organist of
Hendricks Chapel in September 1948, has two
teachers (Joseph McGrath, Ivan Licht) to assist
with the organ department which has grown to a
class of 45. It is not often a University acquires
a head for its organ department whose success leads
to the purchase of four organs in one lump. Stoplists,
as is T.A.O.'s custom, will not be presented until
after the installation of the instruments.

SCHULMERICH ELECTRONICS

announce the first use of the new Douglass
Memorial installation at Rutgers University
for the Dec. 20 annual Yule Log ceremony in
Voorhees Chapel. Of 49 notes, it is a memorial
to Mabel Smith Douglass, first dean of the New
Jersey College for Women. Carillon music "will
ring 10 minutes before each meal in the College
dining hall," thrice daily, and again at 11:30 p.m.
with the Westminster chimes. Helen Reichard,
chapel organist, will play the new instrument
from the organ console; the music will be heard
from the spire of Voorhees Chapel as well as
inside the Chapel. Power and carrying distance
are controlled from the organ console. "This
custom-designed instrument includes 49 bell-tone
generators, thin metal rods varying from 13" to
24" long. The rods are made of bell-metal and
each is struck by an electrically-controlled
hammer. Faint sounds produced by the rods are
carried electronically to an amplifying system in
the spire. Altogether the instrument weighs about
200 pounds," which shows one reason why
innumerable churches can have the Schulmerich
installation when such a set of bells as Riverside
Church, New York, imported from Europe, weighs
close to 50,000 pounds. Range of the Rutgers
University Schulmerich instrument is four octaves,
from tenor-C up.

The University of Tulsa dedicated its
Schulmerich Dec. 18, a 25-note "English type"
sounding from the tower and playable from the
organ, and a 61-note "Flemish type" played from
a special console made for that purpose only. The
installation is a memorial to Eugene Lortan.

Boston University dedicates its Schulmerich
installation, similar to that in Tulsa University,
this February. A special tower is to be built
back of the Chapel to house the instrument. An
automatic player with timing control makes it
possible to play the instrument on any schedule
desired around the clock without requiring the
presence of any musician.

(Residents of or visitors to New York can hear a
Schulmerich tower installation in Central
Presbyterian, Park Avenue at 64th Street.)



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two years after his appointment to Syracuse
University he has so expanded his organ
department that the University now places
an order for four new organs, two of them
three-manuals.

DETROIT SYMPHONY

For your information, the Detroit Symphony
is no longer. There is a Little Symphony of
about 30 who have played several concerts and
been well received, made up of members of the
former orchestra. I have heard that some women
are subsidizing it to give a series of children's
concerts. I have not been able to hear them but
understand they sit more or less in a circle and
conduct themselves—with apparently fine results."
—Allen B. Callahan.

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EVENTS-FORECAST

School of Sacred Music, New York, Jan. 17, annual performance of Handel's "Messiah," James Memorial Chapel; conductors, organists, and soloists will all be candidates for the M.S.M. degree.

August Mackelberghe, Feb. 12, 5:00, recital in Riverside Church, New York, playing Bach's Fantasia & Fugue Am, Franck's Chorale 3, Vierne's Pastorale, Widor's Sonata 5.

J. H. Ossewaarde, Feb. 13, Calvary Episcopal, New York, presents Walton's "Belshazzar's Feast."

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This makes 24 recitals in 23 cities and 13 states plus Canada and District of Columbia, all in 40 days. In his own Wilshire Methodist, Los Angeles, he presents as his first organist in the 1950 guest-artist series, Alexander Schreiner. The Church has appointed Ronald M. Huntington as assistant to Mr. Ellsasser. The dates on the foregoing tour are those already booked a month before the start of the tour.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N.Y., for October 1949.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

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T. S. Buhrman, Editor.
Sworn to and subscribed before me this 3rd day of October 1949. Charles Whitaker (seal). (My term expires March 30, 1951.)

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois

SAID TOM DEWEY

on Nov. 16 in Buffalo, N.Y.: "All the money you think you get from Albany or from Washington is a mirage. Something you think you see, but you don't. That money comes from your pockets, but you don't get back what you pay by the time it goes through all the channels of central government and the fee for collecting it is taken out."

Jack Edwin Rogers

Organist — Choirmaster

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UNIVERSITY

FORT WORTH

Index ■ Volume 32 ■ 1949

THE AMERICAN ORGANIST, New York

Front Covers

See *Organs & Buildings for abbreviations*

Atlantic City Reeds, m33
Boston, Symphony Hall Hutchings, c361
Erecting Room, Alfred G. Kilgen, m173
Marks, A. H. Residence, cp273
New York Church of Holy Name, p321
Salt Lake City Console, c101
Salt Lake City Chests, m69
Sydney, Town Hall, p1
Tewkesbury, Abbey, c209
Trompette-en-Chamade, m417
Truro Cathedral, p141
Wicks Miniature, m241

Frontispieces

See *Organs & Buildings for abbreviations*

Albany, First Church, c154
Combon Mechanism, m252
Dupre & Harrison, 82
Freedom or Socialism, 220
New York, Central Presbyterian, p14
New York, St. Thomas Church, p188
Phillips Academy, Andover, 48
St. Louis Cathedral Console, c339
St. Louis Cathedral Dedication, 380
Salt Lake City, Left Jamb, 116
Schweitzer, Dr. Albert, 290
Trompette-en-Chamade, p436

Editorials

Always Rushed, 343
Let's Get Things Straight, 124
Let's Play Fair All Around, 445
Mr. Murphree Points the Way, 54
Nothing is Useful Until, 225
Public Improvements, 195
Readers Say Things, 299
Rules & Reasons, 20
Smatterings, 261
Us & You, 160
Wanted: Horse-Sense, 401
Mr. Ernest White, 87

Articles

Advice to Young Composers, 302
William A. Goldsworthy
Carillons of Rotterdam, 381
J. Nieuwenhuis
Doing the "Messiah," 49
re Alfred Greenfield
Rescuing the Amateur Composer, 291
Dr. T. Carl Whitmer

Repertoire & Review

Books, 8,74,108,111,148,182,244,326,372,428
Books & Music of 1949, 4
Cantatas-Oratorios, 8,36,40,46,72,280
Christmas, 276,324,364
Church, 36,72,106,146,212,280,326,422
Church Hymnals, 374
Church Songs, 178,328
Dr. Diggle, 44,78,110,150,184,216,248,282,
334,368,422
Easter, 36,72
Electrotone, 180,426
Mr. Goldsworthy, 42,108,148,214,246,324,
330,366
Key to Publishers, Jan. 1943, page 4
Organ, 4,40,72,104,144,176,244,332,420
Organ Collections, 6,109,332,336
Organ Hymntune Music, 330
Organ Transcriptions, 364
Organ & Piano, etc. 6,42,152,328
Secular Choral, 108
Sonatas-Suites, 40,150,216,278,364

Historical Reviews

Austin's No. 6 Organ, 133
Letter to the Wardens, 440
Peter van Hagen
Organ of 1762 by Schnetzler, 443

Poems

To an Unconquered Soul, 119

Specials

Freedom's Advantages, 220
Standard Steel Spring Co.
Organ Virtuoso, 451
Fay Leone Faurole
Work & Play, 383

American Composers

Baumgartner, H. Leroy, 234
Elmore, Robert, 311
Read, Gardner, 136
Scholin, C. Albert, 204
Van Hulse, Camil, 25
Orchestral, 454
Various Notes, 31

ORGAN

He Wanted It, Now He Has It, 387
Richard L. Abbott
Johnson Pilgrimage 5, 155,189
John Van Varick Elsworth
London's Record of Large Organs, 221
Esmond H. L. Roden
Organbuilding for Amateurs, 307,344,444
R. N. L. Forman
Organs In
Boston Symphony Hall, 294
The Hon. Emerson Richards
St. Louis Cathedral, 339
Eugene R. Kilgen
Pipe-Tops, 196
Riverside's New Console, 253
Charles E. Billings
Small Two-Manual, 437
George Lee Hamrick
Why Organs Cost Money, 120
Austin example

Organs by Size

m—Manuals; e—Echo or other supplementary division; v—voice, or entity of tone under one indivisible control; r—Rank, full range set of pipes, only one pipe for each note; s—Stop, console mechanism controlling tones; p—pipes.

2m	2v	2r	15s	158p	297
2m	3v	3r	26s	219p	387
1m	5v	5r	5s	233p	155
2m	4v	4r	12s	316p	438
2m	4v	4r	24s	316p	297
1m	8v	8r	8s	328p	156
2m	5v	5r	10s	377p	260
3m	5v	5r	32s	389p	388
2m	5v	5r	26s	401p	90
1m	8v	9r	8s	415p	156
2m	5v	7r	30s	415p	230
2m	6v	6r	26s	421p	260
2m	10v	10r	10s	513p	190
2m	9v	11r	9s	584p	442
2m	8v	8r	22s	620p	193
2m	10v	10r	18s	641p	90
2m	10v	10r	24s	689p	341
2m	15v	15r	15s	702p	190
2m	10v	10r	22s	718p	297
2m	14v	14r	14s	718p	190
2m	13v	13r	13s	723p	156
2m	11v	11r	29s	757p	298
2m	11v	11r	26s	798p	298
2m	15v	15r	15s	815p	155
2m	12v	12r	30s	871p	443
2m	18v	18r	18s	946p	189
2m	14v	14r	30s	981p	227
2m	19v	21r	19s	1001p	189
3m	15v	15r	23s	1030p	228
2m	17v	21r	17s	1049p	190
2m	17v	20r	21s	1047p	192
3m	19v	19r	24s	1245p	159
3m	19v	22r	21s	1327p	385
2m	19v	19r	29s	1341p	58
3m	19v	21r	22s	1343p	385
3m	20v	22r	30s	1450p	58
3m	20v	22r	27s	1452p	19
3m	19v	22r	28s	1469p	58
3m	21v	26r	24s	1481p	90
3m	22v	22r	43s	1500p	346
2me	23v	25r	29s	1558p	260
2m	25v	30r	25s	1647p	190
3m	24v	26r	32s	1792p	90
3m	27v	29r	39s	1927p	193
3m	27v	29r	35s	1939p	346
3m	26v	36r	28s	2064p	260
3m	35v	36r	38s	2072p	442
3m	35v	37r	37s	2095p	346
3m	35v	41r	40s	2444p	228
3m	36v	44r	40s	2530p	228
4m	37v	43r	60s	2725p	386
4m	42v	46r	64s	3045p	227
3m	48v	60r	57s	3546p	295
3m	47v	60r	62s	3764p	441
4m	61v	68r	76s	4230p	385
4me	63v	73r	90s	4780p	158
4m	67v	77r	89s	4841p	341
4me	73v	89r	106s	5571p	19
5me	133v	188r	154s	10742p	122

T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
B—BORROW: A second use of any Rank of pipes (percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS
A—Accompaniment hc—high C*
B—Bombarde l—languid
C—Choir m—metal
D—Antiphonal m—mouth-width
E—Echo mc—middle C*
F—Fanfare o—open
G—Great pf—prepared for
H—Harmonic r—reeds
I—Celestial rs—repeat stroke
L—Solo 2r—two rank, etc.
N—String s—scale
O—Orchestral s—sharp
P—Pedal s—spotted metal
R—Gregorian s—stopped
S—Swell sb—stopped bass
T—Trombone ss—single stroke
U—Rueckpositiv t—tapered to
V—Positiv t—tin
Y—Sanctuary t—triple
VARIOUS
h—bars u—cut-up
b—bearded u—upper C*
b—brass unx—unexpressive
bc—bottom C* w—wind-pressure
c—copper w—wood
cc—cylinders wm—wood & met.
cc—cres. chamber z—zinc
d—double "—wind pressure
f—flat "—diam. of pipe
fr—free reed "—pitch of lowest
h—halving on pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41—Scale number.
42b—Based on No. 42 scale.
16-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed:
Dynamic strength, wind-pressure, scale, details, number of pipes.
b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard: top C is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CCC-16', CC-8', C-4', c'-2', c'-1', c'-8', c'-4', c'-2', c'-1'

Accessories, Etc.

Chest-Action Parts, Austin, 120
Chimes, 93
Clarinet, 37
Combion Mechanism, Aeolian-Skinner, 252
Console Lamp, Organ Supply, 79
Coupler & Key Assembly, Reisner, 281
Coupler Relay, Reisner, 427
Direct-Valve Action, Reisner, 273
Fagot, 54
Fagotto, 54
Magnets, Reisner, 179,375
Oboc, 37
Orgelectra, 2,300
Orgoblo, 29,135,341
Quint 5 1/3' Pedal, 126
Stoptongues, Reisner, 217

Points & Viewpoints

Another "Oldest" Organ, 305
Moving That Organ, 306
New Organs, 31,66,97,134,170,203,235,265,
274,317,405,457
Which is Largest, 58

CHURCH**Dean Dunham's Editorials:**

Choral Responses, 123
Educated Ears, 403
Less Staccato Please, 448
Restore Organ Music, 202
These Singers, 305
What to Play, 194
Dr. Candlyn & St. Thomas, 191
William A. Goldsworthy
Dr. Dickinson Sets the Pace, 223
William A. Goldsworthy
Doing a Massed-Choirs Festival, 229
Paul Suarn
Festival of Lights, 117
G. Russell Wing
Glorifying the American Girl, 342
Mary Romagnoli
Happiness is Where You Work, 382
Ruth Baker Chaffield
Latin Pronunciation, 258
Albin D. McDermott
Presbyterian Service-Playing, 15
re Hugh Giles
Three Outstanding Musicales, 83
William A. Goldsworthy
'Vigil of Cross' & 'Tenebrae,' 52
re Dr. Irene Robertson
Wedding Music in Church, 296
J. Harrison Walker

Programs

*a—Anthem repertoire; c—Complete service;
o—Organ repertoire; s—Special programs.*
All-Creeds Concert, 95
Candlelight Carol Service, 304
Cantatas-Oratorios, 60,314
Christmas, 309
Complete Services, 60,450
Early American, 132
Easter, 59
'Festival of Lights,' 117
General, 29,59,94,130,164,198,232,264,406
450
'Tenebrae,' 52
'Vigil of the Cross,' 52
Wedding Music for Barkley, 388
'Wesley Family in Music,' 66
'What is God Like,' 94
Arnold, Corliss R., 407
Baker, Walter, 405
Callaway, Paul, 164
Clarke, Robert R., 450
Coats, Donald L., 318
Ennis, Charles, 353
Giles, Hugh, 17
McDermott, Albin D., 349
Richards, G. Darlington, 198
Ossewaarde, J. H., 408
Snow, Dr. Francis, 165
Wasson, D. DeWitt, 65
Whipple, Henry, 452
Wing, G. Russell, 232
Wood, Harrison E., 315
Wright, Searle, 349

Organs & Buildings Housing Them

Article; Building photo; Console photo; Digest or detail of stoplist; History of old organ; m—photo of mechanism, pipework, or detail; Photo of case or auditorium interior; Stoplist. (See also Pictorially.)

Ala., Mobile.....Spring Hill College, s227, Wicks
Ark., Conway.....First Baptist, s228, Kilgen Organ Co.
Calif., Berkeley.....Nicewonger Residence, cm56,p84,s90, McManis
Claremont.....Abbott Residence, acms387, Mr. Abbott
Long Beach.....First Christian, p151, Kilgen Organ Co.
Los Angeles.....First Christian, cp157, Alfred G. Kilgen
Los Angeles.....First Congregational, ms442, Alfred G. Kilgen
Colo., Denver.....Holy Ghost Church, p183, Kilgen Organ Co.
Conn., Hartford.....Fourth Congregational, b167, Orgoblo
Warehouse Point.....St. John's, s190, William A. Johnson
Warehouse Point.....Wesley Methodist, p189,s190, Johnson & Son
Idaho, Twin Falls.....First Christian, s193, Hillgreen-Lane
Ill., Chicago.....St. Ita's Catholic, cs385, Wicks
Chicago.....Salem Lutheran, p243,p433, Kilgen Organ Co.
Lansing.....First Reformed, s19, Kilgen Organ Co.
Murphysboro.....Immanuel Lutheran, cp89, Wicks
Ind., Fort Wayne.....Trinity Episcopal, mp21, Wicks
Iowa, Des Moines.....Brown Residence, cs298, Wicks
La., Alexandria.....First Methodist, s58, Kilgen Organ Co.
Md., Baltimore.....St. Wenceslaus, s443, Wicks
Cumberland.....Sts. Peter & Paul, p272, Wicks
Mass, Andover.....Phillips Academy, 48,b97,126,162, Casavant
Ashfield.....St. John's, cps156, William A. Johnson
Blandford.....Congregational Chapel, s156, William A. Johnson
Boston.....Symphony Hall, as294,c361, Hutchings
Conway.....Congregational, ps190, Hook & Hastings
Duxbury.....St. John Evangelist, s297, Aeolian-Skinner
Newbury.....First Congregational, s260, Kilgen Organ Co.
Shelburne Falls.....Masonic Temple, s190, E. & G. G. Hook
South Dennis.....Congregational, 305, acps443, Schnetzler
Springfield.....Liberty St. Methodist, s190, Johnson & Son
Stockbridge.....Congregational, cp155, William A. Johnson
West Stockbridge.....Congregational, s155, Johnson & Son
Williamstown.....Williams College, s346, Aeolian-Skinner
Mich., Alpena.....Trinity Church, s385, Aeolian-Skinner
Detroit.....Preston Methodist, s298, Wicks
Flint.....Our Savior Lutheran, s260, Moller
Muskegon.....Mission Covenant Church, s58, Moller
Minn., Minneapolis.....Lutheran Bible Institute, s90,p94, Moller
Miss., Jackson.....Calvary Baptist, c210, Moller
Mo., Kansas City.....Second Presbyterian, cs227, Moller
St. Louis.....St. John's Methodist, s388, Wicks
St. Louis.....St. Louis Cathedral, c283,p331,abcms338,c376,p380,Kilgen
Mont., Butte.....Immaculate Conception, ps159, Kilgen Organ Co.
N.J., Atlantic City.....Convention Hall, m33,cd217, Reisner
Beach Haven.....Holy Innocents, ms442, Moller
Newark.....First Presbyterian, p235, Orgoblo
Princeton.....Westminster Choir College, bc199, Schulmerich
N.Y., Albany.....First Church, c154,bs158, Austin
Buffalo.....Holy Trinity, s386, Moller
Buffalo.....Prospect Avenue Baptist, cp403, Wicks
Camillus.....Baptist Church, s156, Johnson & Son
Elmira.....Franklin Street Presbyterian, b383, R. W. Ross
Fayetteville.....Immaculate Conception, s189, Wm. A. Johnson
Fayetteville.....United Church, s189, Johnson Organ Co.
New York.....Central Presbyterian, p14,b15,p18, Hook-Hastings
New York.....Church of Holy Name, p321,b349, Moller
New York.....Quinby Studio, 306, Moller
New York.....Riverside Church, c256, Hook-Hastings
New York.....Riverside Church, acmp252, Aeolian-Skinner
New York.....St. Nicholas Collegiate, b138, Austin
New York.....St. Peter's Episcopal,p304, Henry Erben
New York.....St. Thomas Episcopal, p34,p188,191,s192, Moller
Rochester.....Eastman School, s90,s385, Aeolian-Skinner
Skaneateles.....Baptist Church, s155, Johnson & Son
West Point.....Cadet Chapel, m427, Reisner
Yorktown Heights.....Marks Residence, cp273, Aeolian-Skinner
N.C., Conover.....Concordia Lutheran Church, cp307, Wicks
High Point.....Greenstreet Baptist, s90,p211, Kilgen Organ Co.
Lenoir.....First Presbyterian, s260, Aeolian-Skinner
N.D., Bismarck.....Cathedral of Holy Spirit, b55, Wicks
Ohio, Cincinnati.....Matthew Evangelical, cp360, Wicks
Cleveland Heights.....Fairmount Presbyterian, c203, Orgoblo
Cleveland Heights.....First Scientist, p411, Orgoblo
Reading.....St. John's Reformed, cp449, Wicks
Youngstown.....Trinity Methodist, s19, Moller
Ore., Portland.....Sykes Studio, c297, Kimball
Salem.....Willamette University, s297, Aeolian-Skinner
Pa., Erie.....First Presbyterian, cs346, Wicks
Kennett Square.....duPont Estate, c455, Orgoblo
Meadville.....Allegheny College, s346, Moller
Palmyra.....Church of Brethren, s192, Aeolian-Skinner
Pittsburgh.....College for Women, c418, Moller
Pottstown.....Emmanuel Lutheran, s193, Moller
York.....St. Paul's Evangelical, s58, Moller
S.C., Gaffney.....Limestone College, s228, Aeolian-Skinner

Points & Viewpoints

Akron Baptist Temple, 205
Alabama Visits Illinois, 86
Arm-Waving, 196,308
Budgets, 456
Calendar for 1949-50 Church Year, 224
Freedom, 226
"Larger Salary Elsewhere," 440
Latin Pronunciation, 20,61,125,226
Music for People, 231
New-Year Prayer, 438
Prelude, 88
Recital-Program Note, 428
Various Notes, 25,60,62,128,137,167,205,302,
314,315,354,414,438,455,456
Wedding Music, 238,263,344,352

RECITALS

Leaves Us Coldly Indifferent, 439
Alice E. Worrell
Organ & Piano in Combination, 121
re Hugh Giles

Programs

Advance Programs, 28,63,91,405
Musicales, 27,269,413
Organ & Piano, 121
Past Programs, 26,61,92,131,168,200,235,266,
312,354,410,451
Pennsylvania Composers, 410
Bidwell, Dr. Marshall, 313
Guilmant Organ School, 410
Herbert, Dr. Oliver, 200
Owen, Frank K., 169

Points & Viewpoints

Another Recital Misses, 404
It's Discouraging, 231
Never a More Dreadful, 440
St. Louis Dedication, 384
Still Stupid, 428
Super-Eloquent Nutshell Critique, 231
Two Good Programs, 22
Various Notes, 22,30,137,265,404,428,440,
455

COLUMNS

Corrections, 170,268,414
Cover-Plates, 159
Events-Forecast, 28 63,91,133,171,350,458
Fraternal Notes:
A.G.O., 89,98,171,237,315,352,454
A.C.A.P., 171
L.O.C., 137,264,352
R.C.O., 269
Van Dusen Club, 171

Texas, Corpus Christi...Cathedral, m125, Wicks
Dallas.....Gaston Avenue Baptist, c440, Wicks
Kilgore.....First Presbyterian, m417,m436,ps441, Aeolian-Skinner
Utah, Salt Lake City...Tabernacle, m69,d77,c101,c116,s122,m438, Aeolian-Skinner
Vt., Rutland.....Congregational Church, s228, Aeolian-Skinner
Wisc., Thiensville.....Theological Seminary, s297, Wicks
Australia, Sydney.....Town Hall, p1, Hill & Sons
Eng., Doncaster.....Parish Church, c221, Walker & Sons
Liverpool.....Cathedral, c222, Henry Willis & Sons
Tewkesbury.....Abbey, c209,p431, Walker & Sons
Truro.....Cathedral, p141,159, Henry Willis & Sons
Germ., Bamberg.....St. Stephanskirche, p404, Hans Steinmeyer
Scotland, Edinburgh...Cathedral of St. Mary, b130
Broocke Eubank, s260, proposed stoplist
George Lee Hamrick, as437, proposed stoplist discussed
Moller Miniature Unit, c174
Walker & Sons Miniature Unit, cps230
Wicks Miniature Unit, cp208,m241

Electrotones

Ill., Chicago.....Soldiers' Field, 306, Hammond
Ind., Indianapolis.....Universal Gear Factory, c89, Hammond
Ky., Louisville.....Scott Residence, c348, Baldwin
Mich., Birmingham.....Mistele Residence, c121, Baldwin
Minn., Moorhead.....Concordia College, c225, Baldwin
Mo., St. Louis.....Grossman Residence, c91, Baldwin
Ohio, Akron.....Baptist Temple, 205, Hammond
Ore., Ashland.....Lithia Park, 305, Wurlitzer

Labor Unions, 86,97,135,406
Legal Notes, 121,137,162,166,206,307,345,
411,456
Obituaries, 31,62,134,171,206,236,270,317,
357,413,455
Opera, 238
Orchestras, 31,356,406,411,457
Periodicals, 28,97,171,203
Phonograph Recordings, 22,85,128,157,194,
197,230,259,348,428
Prizes & Competitions, 31,78,90,134,171,186,
198,236,317,351
Readers' Wants, 31,66,171,203
Summer Courses, 126,156,197,216
T.A.O. Notes, 89,134,171,203,318,352,404

Critiques

Anonymously, 439
de Tar, Vernon, 84
Douglass, Ruth, 18,446
Fox, Virgil, 83,259
Germani, Fernando, 345
Giles, Hugh, 121
Greenfield, Alfred, 49,161,449
Guilmant Organ School, 446
Harms, John, 21
Hilliari, Edgar, 88
Marriott, Frederick, 55
Murphree, Claude L., 54
Nies-Berger, Edouard, 86
Rayfield, Robert, 86
Wright, Searle, 84

Electrotones

Allen, 362,cs402,429
Baldwin, c7,425
Consonata, c53,c377
Hammond, 170,345
Lowrey Organo, acm301
Theatrone, 98
Various Notes, 98,128,162,345,356,388
Wurlitzer, b57,c127,185,c286,305,cs384

Electronics

Schulmerich, 23,285,371,457
Vibrachimes, 178

Inventions

Gyrophonic Projector, 362,429
Klavarskribo, 406
Music-Writing for Blind, 203
Typesetting Music, 411

Points & Viewpoints

Bach and That Lesser One, 304
Carillon Tuning, 128
Copyright Matters, 402
Paris Notes, 263,302
Practise Instrument by Estey, 448

Pictorially

See also Organs and Personals

Carillon Bells, 381,382
Candles, Electric, 118
Console, Organ Supply, 303
Console, Reisner, 163
Console Mechanism, Reisner, 327
Factory Views & Processes:
Erecting Room, Alfred G. Kilgen, 173
Erecting Room, Wicks, 21
Nicking Flue Pipes, Moller, 242
Freedom Chart, 220
Model of Johnson Organ, 155
Pipes:
Bombarde 32', Aeolian-Skinner, 438
Flute d'Amour, 196
Ophicleide 100", 33
Reeds on 100", 33
Trompette-en-Chamade, m417,436,441
Trumpet Mirabilis 100", 33
Tuba Imperial 100", 33
Tuba Sonora 100", 33
Practise Console, Estey, 249

Groups

Decatur Festival Choir, 229
Kroll Quartet, 18
N. Y. Oratorio Society, 50
Schulmerich Campanology School, 262
Wa-Li-Ro Summer School, 261



Personals

Abbreviations: Article, Biography, Critique, Honors, Marriage, Nativity, Obituary, Position change or activity, Review or detail of composition or product, Special series of programs or repertoire, Tour of recitalist, *photo.

Abbott, Richard L., *388
Abraham, Gerald, r372
Allen, A. Thomson, p238
Anderson, Henry F., o62
Anderson, Roy, p28
Arnold, Corliss R., s407
Arnold, Heinz, 448
Athey, Edith B., p66,p356
Bach, C. P. E., r76,r111
Bach, J. S., r434
Bacon, Ernst, r206
Baker, Walter, p317,*386,*389,404,s405
Baldwin, Samuel A., o357
Barnard, Parke S., p27
Barnes, Dr. Edward S., r288,r326,r368
Barnes, Dr. William H., *27,r74,*157
Baumgartner, H. Leroy, *r64,*ab234
Bazdarich, Anthony F., p266
Becker, Layton C., p166
Belstad, Arville, p355
Benoit, Dom Paul, r4,r12,r110
Berge, Ruth, *225
Beymer, Paul Allen, p455
Bidwell, Dr. Marshall, *s313
Biggs, E. Power, r8,r85,*140,r157,*193,h194,
r230,r259,*290,*293,317,*332,*344,r348
Biggs, Dr. Richard Keys, h238
Bitgood, Dr. Roberta, r42,r72
Blanchard, John Arthur, n318
Blanchard, William G., *388
Bogert, John L., *51
Bonnell, Mary Elizabeth, *351
Boyle, William H., o317
Brady, Owen, m238
Brahms, r6
Burleigh, Harry T., o357
Callaway, Paul, s164
Candlyn, Dr. T. F. H., *191,195
Casals, Pablo, 244
Champagne, Dr. Claude, p316
Chatfield, Ruth Baker, 384
Chittenden, Kate S., o357
Clark, Alden, p455
Clark, Clifford, p238
Clarke, Robert R., s450
Clokey, Dr. Joseph W., r166,r266
Coats, Donald L., s318
Coci, Claire, *390

- Cooley, LaVerne C., p407
 Craighead, David, *391,*442
 Crozier, Catharine, *392
 d'Amato, William, p166
 Daniel, Frank J., o455
 Darke, Dr. Harold E., 167
 DeLamar, Dr. Eric, r40,*412
 Demarest, Clifford, *265
 de Tar, Vernon, c84
 Dickinson, Dr. Clarence, c223,h407
 Diggle, Dr. Roland, *166,*167
 Dillman, Sue Zee, *89
 Dilsner, Laurence, p166
 Douglass, Ruth, c18,r428,c446
 Dubois, Theodore, r244,434
 Dupre, Marcel, *82,c128
 Duvall, E. Harold, m316
 Eigenschenk, Dr. Edward, h407
 Eilert, Elizabeth, 132
 Ellsasser, Richard, p30,*137,237,*355,t458
 Elmore, Robert, r8,*r61,*ab311
 Ennis, Charles, *s353
 Erben, Henry, 304
 Falcinelli, Rolande, *393
 Fischer, Carl T., *87
 Fischer, J. & Bro., 95
 Fischer, Joseph A., *88
 Fisher, Norman Z., p316
 Fisher, William Arms, o31
 Fitzsimmons, Arthur W., o134
 Flanagan, William, h198
 Flynn, John T., r110
 Fowler, Charles R., o171
 Fox, Kate Elizabeth, *b453
 Fox, Virgil, c83,253,259,*447
 Franck, Cesar, r80
 Garabrant, Maurice, p356,h414
 Garden, Dr. Charlotte, r21,r46
 Gaumer, Samuel B., p30
 Germani, Fernando, *p100,c345
 Giles, Hugh, *c15,s42,c121,*394
 Gleason, Harold, *169
 Gradenwitz, Peter, r182
 Greenfield, Alfred, *c49,p98,c161,c449
 Greenwood, Flora, *395
 Grossman, Edward A., *91
 Guilmant Organ School, 230,266,312,s410,
 c446
 Hall, Ruth Julia, o317
 Hallock, Bessie L., 409
 Hammond, Dr. William C., o171
 Harms, John, c21
 Harrison, G. Donald, *82,*290,*293,*344
 Hartley, Walter E., p269
 Harwood, Basil, o134
 Hauenstein, Roger A., p310
 Hauenstein, Thomas E., n269
 Haugan, Randolph E., r372
 Hausermann, John, r96
 Heitmann, Dr. Fritz, p423
 Herbert, Dr. Oliver, *158,s200
 Hermann, William, p30
 Hill, Frederick B., o455
 Hilliar, Edgar, c88,p98,p269,416
 Hindemith, Paul, r108,p204
 Hokanson, Margrethe, s169
 Holmes, Madeleine, o206
 Howe, Walter E., bo31
 Howell, Dorothy, p310
 Howell, Helen, m269
 Huntington, Ronald M., p458
 Hurtle, Norman W., p356
 Jackson, Addie May, *b409
 Jacobs, A. Leslie, p356
 James, Dr. Philip, *131
 Jepson, Harry B., *268
 Joio, Norman Dello, h236
 Jones, Geraint, *320
 Kanitz, Ernest, r184
 Kay, Ulysses, h198
 Kelly, Katherine, o236
 Kelly, Mary Jane, o206
 Kiesewetter, Walter, o62
 Kilgen, Alfred G., *157,*296
 Kilgen, Eugene R., *338
 Kilgen Organ Co., 11,41,79,111
 Kingsbury, George O., o455
 Klein, John, r10,*30,r44,r61,r325
 Koussevitzky, Serge, 454
 Kraft, Marie S., p166
 Krueger, Karl, p356
 Kubelik, Rafael, p456
 Kuschwa, Alfred C., *266
 Kutschera, Frank W., p137
 Lacey, David T., p356
 LaMarche, Austin W., r300
 Lambuth, Archer D., o357
 Landahl, Carl W., h171
 Langlais, Jean, r364
 Leach, Rowland, *133
 Leeds Music Co., 30
 Lehn, Benjamin W., p314
 Lenel, Ludwig, p30
 Leonard, Clair, h198
 Lewis, Percyval F., o357
 Lifshy, Oscar, *454
 Ligon, Mrs. William D., p269
 Lindsay, Walter, *o62
 Linzel, Edward, *86,87
 Lissenden, Grace, p356
 Littlehales, Lillian, r244
 Losh, C. Seibert, *406
 Lowrey, Forest R., r301
 Mackay, Francis A., o206
 Macrum, Edward K., p409
 Maelberghe, August, 137
 Magin, Dr. Robert, p412
 Mankey, Frederick W., p166
 Marchant, Stanley, o134
 Marks, Arthur Hudson, 273
 Marks, Max B., o62
 Marriott, Frederick, c55,261
 Martin, A. Perry, o455
 Martin, Miles I.A., *233,o358
 Maxwell, & Wirges, r36,r280
 McAmis, Hugh, *96
 McCurdy, Dr. Alexander, *395
 McDermott, Albin D., *s349
 McGill, Robert M., p237
 McGrath, Joseph J., r144,r186
 McKay, George Frederick, r46
 McKray, Dr. J. Clees, p233
 McManis, Charles W. Co., 62
 McManis, Philip Lester, n137
 McPhee, Wallace, o358
 Messiaen, Oliver, p96
 Meyer, Jerome B., o358
 Millar, G. Harvey, o171
 Miller, Robert R., p412
 Misteale, Elmer, 121
 Mitropoulos, Dimitri, p456
 Mixsell, Dr. Raymond B., o455
 Mohr, Louis F., o455
 Moller, M. P. Inc., 274
 Moran, Thomas M., o455
 Morgan, Wesley K., *31
 Moss, Thomas, h412
 Mueller, Carl F., r30
 Mueller, Frank, o413
 Munch, Charles, *344
 Murphree, Claude L., *54,233
 Nelson, Robert U., r108
 Nevin, George B., *456
 Nevin, Gordon Balch, *135
 Nicewonger, Mrs. C. R., 56
 Nies-Berger, Edouard, 86
 Nixdorf, Donald F., p269
 Noble, Dr. T. Tertius, r74
 Noehren, Robert, *p68,*396
 Nuttall, James H., *442,o455
 Organ Supply Co., 303
 Ossewaarde, J. H., s408
 Peery, Paul D., r8,r364
 Peery, Rob Roy, p138
 Peeters, Flor, r182,r332,r370
 Petrillo, James C., 237
 Piche, Bernard, *397
 Poister, Arthur, *398,*457
 Pot, Cornelis, r406
 Pritchard, Ernest L. M., r104,r150
 Proehl, Henry B., o134
 Quinby, E. J., 306
 Rand, W. Judson, p63
 Rayfield, Robert, c86
 Read, Gardner, r66,*b136
 Redic, Cora Conn, h233
 Reisner, W. H., *427
 Reynolds, Dr. Clarence, o358
 Richards, G. Darlington, s198
 Richardson, A. Madeley, bo270
 Ricordi, G. & Co., 269
 Robertson, David R., p166
 Robertson, Dr. Irene, r52,p270
 Rodgers, George B., o413
 Ross, Richard, *399
 Rothenberg, Irvin W., o236
 Rowe, Paul, *259
 Rowley, Alec, r8,r42,r152,r258
 Rubinstein, Artur, 124
 Sackett, Edith E., *bo270
 Salvador, Dr. Mario, r197,*376
 Sammond, Herbert Stavelly, *hp202
 Saxton, Stanley E., *161
 Schimmerling, H. A., r135,r456
 Schmidt, Robert W., p233,p270
 Scholin, C. Albert, *b204
 School of Sacred Music, 202
 Schott's, B. Soehne, 452
 Schreiber, Jane S., o171
 Schreiner, Alexander, t96,130,*400
 Schumacher, Marie, *86,87
 Schweitzer, Dr. Albert, 236,*290,*293,304,
 316,412
 Scott, Curtis, 348
 Seaby, Mary Dorothy, *310
 Seashore, Dr. Carl E., o455
 Shaw, Frank H., p166
 Simmons, Kenneth, bp167
 Simonds, Bruce, *236
 Simpson, Kenneth R., *442
 Skilton, Charles S., *269
 Skinner, Ernest M., 294
 Skyberg, Jon Roberg, p270
 Smith, Harold M., r148
 Snetzler, Johann, 443
 Snow, Dr. Francis W., s165
 Sowerby, Dr. Leo, r328
 Speers, Dr. Theodore Cuyler, *16
 Spicer, Norman, p356
 Stanley, Walter Peck, o455
 Stofor, Robert M., m406
 Strauss, Richard, o413
 Stresman, Wolfgang, p354
 Strickland, J. Bertram, h260
 Strickland, William, p64
 Swan, Robert S., p412
 Swarm, Paul, *343,r372
 Swarm, Sally Ann, n412
 Swinnen, Firmin, *355,*455
 Sykes, Lauren B., *297
 Taylor, Joseph H., o62
 Thomas, Arthur V., p64,p96
 Thomson, Virgil, r135
 Timmings, William T., *238
 Titcomb, Everett, *165
 Turner, Mr. & Mrs. Philip E., *206
 Tutchings, Everett, c128
 Van Hagen, P. A., 440
 Van Hulse, Camil, *b25,r40,r138,s166,r420
 Vigeland, Hans, p318
 Vogan, Frieda Op't Holt, p406
 Vroom, Grace D., o31
 Wakefield, Elva, p317
 Walker, Charles Dodsley, m98,m204
 Wallace, C. Walter, o413
 Walter, Samuel, t63,*464
 Ward, Herbert Ralph, p316
 Wasson, D. DeWitt, *s65
 Watkins, William, h134,h171
 Way, William E., o455
 Webber, Robert M., p406
 Weeks, James R., p270
 Weinrich, Carl, *347
 Weitz, Guy, r216
 Welsh, Wilmer H., h351
 Westminster Choir, t98,237
 Wheeler, Charles E., o455
 Whipple, Henry, s452
 Whitacre, Arden, p455
 White, Ernest, *85,87,r332
 White, Louie, r72,r108
 Whitmer, Dr. T. Carl, p63
 Wildman, Arthur, r428
 Williams, Dr. David McK., r288,r332
 Wing, Christopher Eric, n204
 Wing, G. Russell, *205,s232
 Winkert, Theodore H., 31
 Wood, Harrison E., *s315
 Wright, M. Searle, c84,s349
 Wuestenhoefter, Augusta G., o62

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(*See advertisement elsewhere in this issue.)

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